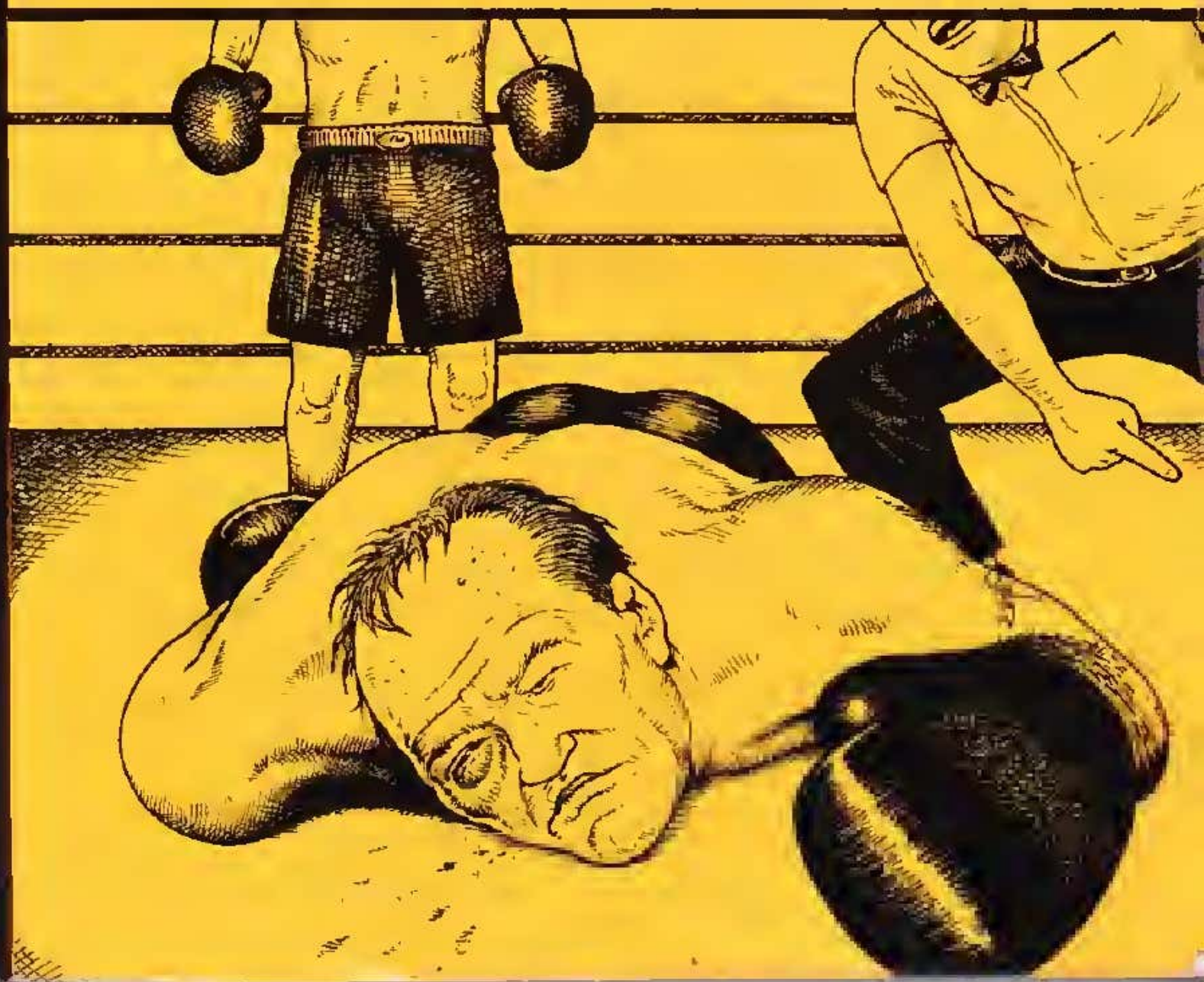
HOW TO BE AN ASS-WHIPPING BOXER

by J. C. "Champ" Thomas



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Editor's Preface

When Champ Thomas was nearly sixty, he took on twenty challengers and beat them in less than fifteen minutes. This wasn't even a light workout for him, he'd say; in his time he'd taken on a hundred. After Champ Thomas had defeated the world-famous Bobo Brazil, an announcer said, "Thomas has been in the business of destroying athletic opponents for more than a quarter of a century. He's a master performer, an unbeatable showman, a great promoter and a superior instructor. He's a champion in all areas of his profession."

Jay C. "Champ" Thomas has been an icon on the American boxing scene for decades. His books have been a step-by step road map to success for countless boxers, whether they were beginners, amateurs, professionals or just someone who wanted to know more about boxing and the art of self-defense.

Champ proved himself to be the most knowledgeable boxing expert in the world. He won more than twenty local, state, regional, service and professional championships. Over the years, he gained superstar status in boxing, in training boxers, in managing boxers and as a promoter. In addition, he gained the same superstar status in wrestling and boombattle, winning two world wrestling championships and five world boombattle championships.

Who says Champ is the greatest? Practically everyone. *Ring Magazine* called him "one of America's greatest service promoters." The *Rocky Mountain News* called him "Denver's Ambassador of Boxing." Famed Gene Tunney said, "Champ Thomas is the equivalent of any five men I have in my athletic program." In 1949, Mike Jacobs said. "Thomas is the smartest young fight manager and promoter in America." After wrestling Thomas in 1961, Ezzard Charles told reporters, "I'm glad I never met Champ in a boxing ring. He'd've figured a way to beat me. He's tops in the use of strategy." Primo Carnera called Champ's left jab "...the fastest and trickiest punch I ever saw." In 1973, an Aztec Publications reporter said, "Thomas is a greater showman than Gorgeous George or Muhammad Ali. And, after seeing him lick five men in less than five minutes, I'll take his word that he's the greatest."

Champ himself saw his boxing manuals as a way for aspiring boxers and pros alike to become first-rate contenders without spending hundreds or thousands of dollars on personal trainers or managers that may not deliver all that they promise. This volume is actually a compilation of some of Champ's best work, and provides both an overview of what it takes to win and in-depth instruction in how to do it. What were originally published as individual

manuals are presented as sections of this book, sections that deal with various aspects of boxing and the art of self-defense. The books are presented essentially as written, complete with introductions written by admirers and former students. They are also presented in the chronological order in which they were written and, as such, provide interesting insight to the careful reader as to how Champ's writing skills, along with the refinement of the "Thomas Technique," developed over the years. A brief editor's note precedes each section, providing an overview of what is about to be read, along with the date of publication.

Have fun with this volume; there's a load of information in here if you follow Champ's advice and read each section carefully, perhaps more than once. After all, his challenge to us is to practice excellence. "I've given perfect examples," he writes. "Now it's your job to surpass the perfection herein."

We begin with *Section One: How to Create a Super Boxer*. This manual was originally published in 1976, and provides a wealth of information about Champ's views on many aspects of boxing: stance, footwork, punching, training and diet, among others. Many of these topics are covered in more depth later in this collection, but this work broke new ground when it was published. For the first time, we were given an overview of what became widely known as the Thomas Technique.

Listen and pay attention, now... Champ is expecting your best!

Introduction
by Ned Beaumont

Champ and Me

I never met Champ Thomas, but I feel as if I've been acquainted with him for more than twenty years.

Sometime in the late Seventies, during the dying days of that last era of great heavyweights, when "The Greatest" was about to lose to the likes of Leon Spinks, when Ali's sparring partner, Larry Holmes, was going to win a belt in a classic bout against muscleman slugger, Ken Norton, before going on to rival Joe Louis' "Bum of the Month" knockout streak, when the hardest-hitting champions, Frazier and Foreman, had recently retired and power-punching "near champs," such as Norton, Earnie Shavers, and Ron Lyle, soldiered on, when the spotlight on the ring was shifting to smaller, speedier, but equally great boxers in the welterweight division — Palomino, Cuevas, Benitez, Leonard, Duran, Hearns (how those names ring in the memory of a boxing fan!) — I walked into a drugstore in Utica, New York. I always bought *The Ring* at that store.

Perhaps you remember *The Ring* as "The Bible of Boxing." The magazine deserved the title. It dealt with boxing in all its traditions and details. Unlike the newspaper sports sections and the big circulation slicks, such as *Sports Illustrated*, *The Ring* covered (at least in small type on the back pages) the four and six-rounders in the sticks, as well as the championship bouts in Vegas and Atlantic City. And *The Ring* did not necessarily recognize the champions of the WBA, WBC, or any other alphabet-soup organization: no, to wear *The Ring* belt, a boxer had to beat the previous champion fair and square in the ring.

Advertisements always struck me as another part of the charm of *The Ring*. Charles Atlas ads sat side-by-side with addresses of managers and promoters (who all seemed to have their offices on streets with numbers, instead of names, in New York City), and there were ads from Everlast and Tuf-Wear for trunks and training wraps, robes and jump ropes, mouth guards and medicine balls. Sometimes, too, advertisements for books found a place in *The Ring*. I saw such an ad for Champ Thomas' books there.

I cannot quite recall which book caught my eye. Maybe it was *How to Create a Super Boxer*. Perhaps it was *Boxing's Stonewall Defense*. It might have been *Boxing's Dirty Tricks*. All of the titles sounded so intriguing! All offered the veiled promise of secrets, of a

gnosis of violence. I already knew a lot about hand-to-hand mayhem in general, and I knew even more about boxing in particular. Nevertheless, I searched ceaselessly for more information about how to fight more effectively, tried-and-true tricks of the fighter's trade, rather than blather about art and mysticism and Bugs Bunny's Big Book of Buddhism.

Money was tight, however. I failed to send away for any of the manuals.

Eventually, "The Thomas Technique" slipped from the forefront of my mind. But somewhere, in the back, I never got over that initial impression that Champ Thomas had something serious to teach.

Years later, I had completed the text of a book that was to become *Championship Streetfighting: Boxing as a Martial Art*. I wanted to tack on a final chapter of recommended reading. Knowing that many readers of "manuals on mayhem" (Bradley J. Steiner's apt phrase) also collect such, I planned to suggest some good books outside of the Loompanics and Paladin catalogs, books that might be out-of-print and hard-to-find. Over the years, I had accumulated a few hundred such titles in my personal library; but giving them away as gifts to students, or losing them when moving, constantly culled that collection.

Still, I needed more titles for my book. So I started searching in used bookstores and in libraries.

That's how I rediscovered Champ Thomas.

I found his books in — of all places — a university library.

At first glance, what I found in those books was a full dose of the Standard Stuff one might find in any how-to-box manual: jabs, straight rights and overhand rights (though a hell-of-a-lot-more emphasis on the latter than one finds in the usual stand-up style), hooks, fundamental footwork, typical training advice about the importance of roadwork. The Standard Stuff...

After a deeper look, I also found Champ Thomas' books advice about boxing such as I'd never seen before — never read about in the hundreds of boxing books I'd read, not even in obscure or old-fashioned manuals; never seen taught by any trainer in any gym on two continents. For example, Champ taught a peculiarly narrow and deep crouch as his "Best Defense." Then there was the tip about developing a powerful left jab by pushing a car around with the punch.

Wow!

That's the kind of "secret" stuff that I had expected when, long ago, I'd first seen ads for Thomas' books in *The Ring*. Champ delivered.

All of it was illustrated by photos of Champ himself — tough-looking, true, but also kind of long in the tooth and spidery-looking, too.

I knew enough about the history of boxing, however, to dismiss neither the man nor his techniques. Hell, hadn't I seen, with my own eyes, a lean lightweight take apart heavily muscled heavyweights? Hadn't I learned that older, wiser, more experienced fighters were usually more than matches for pumped-up kinds who didn't know the nuances of the ring? Wasn't Bob Fitzsimmons — pretty spidery himself — the hardest hitter of his era? Hadn't champions from Jim Jeffries to Muhammad Ali demonstrated that the "right" way to box could be wrong?

So I studied Champ Thomas' system in more detail. I tried some of his techniques myself. Some worked well; some didn't. I tried them with fighters I trained or advised. Some worked; some didn't.

And that's *exactly* what I expected, both from my own experience and from Champ's words. For, if there's one fundamental fact on which Beaumont and Thomas agree, it's this: *Boxing techniques must be adapted to fit the INDIVIDUAL fighter.*

And so, when I thought I knew a lot about fighting, I found that I still had plenty to learn, lots to learn from Champ Thomas.

I wrote away to Thomas' publisher. The envelope returned unopened. The address was out of date, and the publisher was out of business. Bookstores couldn't order Champ's books, either: they had been out of print for years. Even my connections among used booksellers couldn't turn up a thing. It seemed I was stuck with library copies.

Thus, it was with great happiness that I received word that Loompanics planned to reprint a compilation of Champ's best booklets — including the *Five Killer Punches* which I had recommended in *Championship Streetfighting*. My publisher performed a real service for all fans of fisticuffs by bringing Champ back into print. Of course, when Loompanics approached me about writing this introduction to another compilation, I was even happier.

Champ and Tradition

It's entirely fitting that I first encountered Champ Thomas through the pages of *The Bible of Boxing*. For, in large part, I think, the value of "The Thomas Technique" is due to Champ's connection to the traditions of the fight game.

The chief tradition to which Champ connects is that of the carnival boxer. But "the carnival" contains more than just carnivals: it encompasses barroom smokers, unlicensed "reputation" matches, battle-royales, bare-knuckle crossroads bouts in the Deep South, the sort of fights you've seen in movies such as *Hard Times* and *Every Which Way But Loose*. Many of the old-timers started their careers in such low-rent bouts. John L. Sullivan, of course, never stopped fighting them (whiskey will do that to certain men of Celtic temperament). Jack Johnson learned his defensive skills fending off four or five competitors at once in battle-royales. Years later, the story goes that Jim Jeffries, before retiring and growing fat, and knowing that no promoter would back a fight between a white champion and black challenger, challenged Johnson to a "basement match:" the two would enter the basement of the bar where they were drinking, and whoever emerged could consider himself heavyweight champion of the world. Johnson — wisely — declined (Jeffries was an even better brawler than he was a boxer), and beat Jeff in the ring five years later. Dempsey, too, got his start, and developed his quick knockout ability through impromptu boxing matches in bars and mining camps.

But those were pros fighting fellow pros. The carnival tradition from which Champ emerged also included pros taking on "all-comers." Nowadays — when the fool who spills hot coffee on his lap sues for negligence and wins a quarter-million dollar settlement — it may be hard to imagine an America in which farm boys, ranch hands, and factory workers stepped into the ring and tried to knock out (or at least go the distance with) professional pugilists.

How many shysters would land like flies on shit in A.D. 2000 if a professional boxer broke the jaw of some rube?

That's usually the manner in which carnival fights proceeded, too. The pro sidestepped a rush or two, maybe jabbed a few times — then dropped the hammer. Pros, even mediocre pros, are almost always a match for amateurs. Light-heavy champ Billy Conn said that beating up street toughs was "like hittin' a girl." Think of the differences, say, between any "tough man" competition and a pro bout.

Of course, some of those farm boys had hard heads. And pros get lazy.

Therefore, carnival fighters had tricks to take down even the toughest opponents. If a bout looked as if it might go the three or four round distance, a carny assigned to the rube's corner would slip a mickey into the tough kid's water bottle between rounds; or, the pro might slide a knuckle-duster under his glove between rounds. Either trick was certain to produce a KO. Another favorite involved clinching with the rube, then maneuvering him towards the back ropes. Those ropes sat flush with a curtain. Behind the curtain, a carny would whack the hard-head with a blackjack or hammer. The carnival boxer then mimed a punch, and let the troublemaker collapse for the ten-count.

Just think of what the lawyers could do with *that!*

No one knows if Champ Thomas ever resorted to knuckle-dusters or saps. I doubt he did.

You see, Champ Thomas (like Bob Fitzsimmons, whom he resembled) could *hit.*

That's another aspect of the carnival tradition that shows up in all of Thomas' writings: *the primacy of PUNCHING POWER above all other fighting skills.* As Champ himself writes, "Any person, man, woman, or youngster, can develop punching power and become a knockout artist. A fighter who hasn't learned to punch has cheated himself."

Readers of *Championship Streetfighting* know that I couldn't agree more. And anyone who has survived a serious fight knows that striking power surpasses fancy dance and wait-and-see defensive virtuosity on the street.

Study "The Thomas Technique" — which includes all the old-style tricks for getting weight into punches, from the "step over" and follow-through to catching an adversary coming in — and you'll carry dynamite in either hand.

Knowing that Champ Thomas genuinely knew how to hit, I doubt he exaggerates when he says that he KOed seven men in a row during carnival competition. Carnival fighters *had* to do that — or they didn't eat.

But my guess is that at other times Champ does exaggerate — at least a *little.* Did he *really* stop a riot all by himself? Did he *really* receive $100-an-hour consulting fees for training boxers? Did he *really* push a loaded semi with his left jab?

Who knows? Who cares?

For the fact is that, coming out of the carnival tradition, Champ Thomas was a shameless self-promoter.

Like Sherlock Holmes, Champ Thomas could say, "I cannot agree with those who rank modesty among the virtues." Modest men do not watch "The Thrilla in Manila" heavyweight title fight between Muhammad Ali and Joe Frazier (surely one of the greatest fights between two of the greatest fighters), and then go on to describe everything that the boxers did *wrong.*

Like John L. Sullivan, Champ could proclaim, "I can lick any sonofabitch in the house!" And, just like The Great John L., Thomas could make good on that boast. Is it bragging if you can do it?

However Thomas' tone strikes you, keep in mind that the carnival tradition is based on All-American braggadocio, not on Buddhist humility. Maybe that's part of the reason why "The Thomas Technique" and other boxing skills *work* in real fights. They *work* to KO one rube after another at the county fair; they *work* to win million-dollar purses for pros in Las Vegas, and they *work* in the filthy business of streetfighting, too.

Me and Champ

Well, I'm not so very humble myself. Perhaps that's why I remain so confident in introducing you to "The Thomas Technique." You see, Champ Thomas has the good sense to agree with me on many aspects of hand-to-hand fighting, small and great.

Since I've already mentioned our agreement on the importance of punching power, let's look at another point of agreement: *the utility of boxing — as opposed to many "martial arts" — as a method of winning barehanded battles on the street.*

Champ Thomas was not merely a prizefigher, a carnival boxer, a Navy pugilist, or a professional wrestler: he was also a warrior. He knew what it was like to fight to survive, and he also knew through experience that no single system of fighting works so well in survival situations as does good old-fashioned boxing:

> Boxing used to be called "The Manly Art of Self-Defense," but you seldom hear that term nowadays. It seems that the people no longer consider boxing (or fist fighting) a method of defense. That could be because the news media has downgraded boxing and glamorized karate and other Asian tactics as "the only way to defend." But the fact is... clever boxing surpasses any other method of self-defense.

My experience showed me the same truth. That's why I wrote *Championship Streetfighting* — to make that basic point.

Of course, both Champ and I also agree that boxing is not the *only* or the *complete* way to fight on the street. That's why we both recommend "dirty fighting" techniques as a supplement to boxing skills. I especially like Champ's suggestion of "the eye ripper" — a sound technique with one of his typically eye-catching names. I also agree strongly with his advice about using improvised weapons whenever possible. If Champ's recommendation of a paperback book as a weapon strikes you as another bit of exaggeration, let me attest to the fact that I once knocked a man cold by hitting with the binding of such a book.

It isn't only on the larger concerns of combat that I often agree with Champ, but also on the little things. For example, isometrics are an easy, effective means by which to build fighting strength. Almost all the old-time fighters, wrestlers, and strongmen used them (n.b. as well as traditional martial artists — who were *tough* and could *hit*). But for the better part of twenty years, I rarely saw isometrics suggested to aspiring fighters. That's why I mentioned them in both my fist-fighting (*Championship Streetfighting*) and grappling (*Kill-As-Catch-Can*) books.

And so, I was heartened to read that Champ Thomas recommends isometrics as a way of building punching power. When Champ pushes against walls, buildings, trees, and other immovable objects with his punches, he's illustrating an outstanding way to build punching strength. And when Champ does the same and shoves cars, he's exactly duplicating a

training technique used by wrestlers and weight lifters forty and fifty years ago to build "useful" strength for hand-to-hand combat.

Why not? Champ *was* a wrestler forty and fifty years ago.

Do I necessarily agree with everything that Champ preaches in "The Thomas Techniques?"

No.

Would I automatically train a boxer in just the way that he suggests?

Of course not.

But that's okay.

No one needs to agree with me, or with Champ, or with Master Hoo Flung Poo to derive something of practical benefit from the system of unarmed combat any individual teaches. For the aspect on which I agree most strongly with Thomas is the focus on the *individuality of each fighter*, and on the necessity of developing an eclectic system of techniques that allows that fighter the best chance to survive a serious fight. As Bruce Lee said, "Absorb what is useful." No system, style, or art contains everything for everybody. But "The Thomas Technique" presented in *How to Be An Ass-Whipping Boxer* has plenty of practical value for fighters and would-be fighters of all sorts.

Section One

How to Create A Super Boxer

Introduction by Jerry Wright

I was approaching Salina, Kansas, when the voice on the car radio drew my attention. The announcer was wrapping up a spot commercial: REMEMBER, THAT'S TONIGHT. CITY AUDITORIUM. 8 P.M. THREE WRESTLING MATCHES FEATURING BIG TIME TV STARS, AND A SPECIAL BOOMBATTLE CHALLENGE FIGHT PITTING CHAMP THOMAS AGAINST TWENTY LOCAL CHALLENGERS!

"Champ Thomas battling twenty men!" I muttered aloud to myself. "Good God, he must be crowding sixty!"

I was dead tired and had been looking forward to a good meal, a couple of drinks, and a comfortable night's rest. But that would have to wait. I glanced at my watch. The scene of the fight program was sixty or seventy miles distant, but I had to make an effort to go.

I double-parked in front of the motor hotel, confirmed my reservation, grabbed two candy bars from a vending machine, and gunned my car out of the hotel driveway. It was half past eight and the program had started, but I was hoping I'd arrive before the show ended and the performers left town.

As I whizzed down the highway I recalled the first time I saw Champ Thomas. I was a seaman on a Liberty ship and we were unloading cargo on a makeshift dock at Milne Bay, New Guinea, in the summer of 1943. During a break in my duties I took a walking tour on the muddy naval base. Dozens of colorful handmade signs advertised the appearance of former heavyweight boxing champion Gene Tunney. Tunney was billed as guest referee on a fight program scheduled the following night. Good, I thought, we'll still be here and it'll be something to do. I was a boxing fan and seeing the former champ would be a real treat.

Shipmate Tim and I found seats on a coconut log near the ring. "Wow," Tim said. "Lookit that ring. It looks as if them trees were planted to be corner posts. They oughta make a movie of this arena. It's really something to talk about."

I agreed with him. It was a picturesque setting. The ring platform had been built in an area with four coconut trees spaced just right for ring posts. Coconut logs had been rowed to serve as seats. But the two thousand seating capacity was hopelessly inadequate. Approximately ten thousand people ringed the area. They stood, they perched in trees, and they roosted on the roofs of all nearby barrack buildings.

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When the announcer entered the ring to start the program, Tim nudged me and said, "Get a load of that guy. Wonder where they got him. Looks like a Hollywood character. He's wild."

A Navy man sitting next to us didn't like Tim's attitude. "If you goddamned merchant swabbies don't like our show you can damn well get the hell outta here."

"We love it," I said quickly. "The entire arena is better than Hollywood could build. That announcer has class. He must be a professional actor."

"That's Champ Thomas," the sailor snapped. "He's better than a professional actor. He's a sailor. He's a boxer. He's the world champion boombattler. Two weeks ago he knocked out 39 men from 16 countries to win the title."

Tim whispered to me: "If he keeps bragging he'll promote the man to God."

"Is Mr. Thomas boxing tonight?" I asked.

"Naw. But he can whup all the guys on the card. He can lick Joe Louis. He beat 106 challengers boombattling and he didn't even have to get off the boom to rest. He spars a hundred rounds every day. Last week he stopped a riot all by himself. He just walked past all the guards, went up to them New York bums and told them to knock it off. They did, too. So don't any of you wise bastards knock Champ Thomas."

"We think he's great," I said meekly.

Tunney didn't referee any of the bouts. Thomas introduced him and he made a brief speech. Among other things, Tunney joked about Thomas' long hair and tailor-made clothes. Then he became serious and said, "There are fifteen million men and women in the service of the United States. Not one individual, including the generals and admirals, is doing any more than Champ Thomas is doing for the war effort."

The screaming sailors gave Thomas a standing ovation. When Tim and I were slow to rise, the men near us glared, and we leaped to our feet and clapped till our hands were sore.

Champ Thomas deserved the applause he received that night. I'm sure that every person there was impressed. Thomas radiated class and professionalism. In fact, the boxers and Tunney were no more than added attractions.

A couple years later, in Subic Bay, Luzon, I met Thomas. He was athletic director at the Alongopo Naval base and was promoting weekly boxing shows. His main event that week was billed as for "The Heavyweight Championship of The Orient." My ship was sailing before fight night, but I decided to meet Champ and tell him how much I enjoyed the Milne Bay performance.

Our skipper had warned us not to stray too far from the beaches, because Jap stranglers infested the area and were still conducting sniping attacks. But, as I considered Thomas one of the most unforgettable characters I'd ever seen, I was determined to meet him. It was worth chancing a Jap bullet.

Thomas was in the ring, sparring with a giant black man. He was far superior to the boxer, and it was strictly a teacher-student match. I waited until he stepped out of the ring, then I introduced myself and told him that I had caught the Tunney show in New Guinea.

He ordered the next boxers into a sparring session, then said to me, "New Guinea. That seems like years ago. I've been overseas for almost four years and the States seem like a vague memory. But it'll be a while before I get back. I got work to do. I want to make the push on Japan."

"You're doing a great job, Champ. I'll never forget Milne Bay. Tunney was right. You're really contributing to the war effort."

"We're all doing our part." He shrugged his shoulders, barked an order to his boxers, then grinned at me. "You guys are doing a good job. Without supplies we couldn't do a thing. Even the draft dodgers are contributing. Maybe I'm doing a good job — I try. And I get my kicks when a guy like you comes around and tells me that he saw one of my shows several years ago. Even guys I almost killed in boombattle or boxing come up to me and act as if I'm a brother. It gives me a lot of satisfaction. Hey. You gotta come to my show Saturday night. It'll be better than the one in Milne Bay."

I declined the invitation, explaining that my ship was sailing on Friday. But I did remain and watch the boxers do their training thing. The boxers working out. Filipinos and Americans alike, eyed Thomas with awe and great respect. And the Champ was a real human dynamo. He barked orders, and stepped into the ring on several occasions to box a few rounds. Each time he boxed he moved differently. Finally, I caught on. He was making the moves his sparring partner's upcoming opponent would make in the Saturday night fight.

When it was time for me to leave, he reminded me of the Saturday night show. "I'll save you a seat," he promised. "If your ship doesn't shove off, come back."

Now it had been twenty-nine years since that meeting in Alongopo. From time to time I had read stories about Thomas. Three or four times I had seen him wrestle on television. And once, at the St. Louis arena, I had seen him handle a main eventer on a nationally televised program. I tried to struggle my way to the dressing area to speak to him but I couldn't buck the police line.

The cops were more helpful in Kansas. Two burly deputies escorted me to the champ's dressing room. When I entered, the man, his back to me, had a typewriter on his lap and was pounding at the keys. Without glancing up, he said, "Did you get any more challengers?"

"Was I supposed to?" I replied. "I'm looking for Champ Thomas."

His head jerked around and he glared at me. He was the man I was looking for. His face was more battered and he had lost weight, but he appeared to be as confident, arrogant, and cocky as he'd been the first time I saw him in New Guinea. From the glare I knew that he didn't have the slightest idea who I was. I told him. Then I rushed on and explained how I learned of the show and why I came. "Even though I barely know you, Champ, I've always felt as if you are a close friend. In fact, I've often bragged to drinking buddies that you are my pal."

Thomas was obviously pleased. "Great. And if they ever doubt your word, round 'em up and I'll give 'em a lesson in the brutal art of boombattling." He grinned broadly. "Jerry, I'm glad you came. I'm not what I used to be but I'll give you plenty to tell your pals. I'm fifty-five and I've slipped eighty percent. I used to challenge 100 men and now I've dropped to twenty. And you know something, they have a helluva time finding twenty men with guts to fight me. Beating twenty men isn't even a light workout for me. You'll see."

He was right. I saw. The youngsters were strong and gutsy but they couldn't compete with the old master. Champ won 20-0 in less than fifteen minutes.

Later, as we cut up stories of the past, Thomas brushed off his amazing feat as "nothing worth talking about." But he was eager to talk and explain it to me. "You see, Jerry, people seem to think I'm a physical superman. I'm not. Knowledge is the answer. There is no substitute for knowledge. I wish I could transmit my know-how into the head of every kid who wants to learn. I intend to write books giving detailed instructions on how to box... how to boombattle... and how to wrestle."

He stopped talking and studied me for a moment. "Say, Jerry, how'd you like to write an introduction for one of my books? You don't have to stretch the truth or anything like that. Tell it like it is. You've known me for thirty years. I was kind of in the big time when you met me. Write it the way you think it should be written."

"Don't you think one of your famous friends would help sell more books?" I said.

"Maybe." He spread his hands and shrugged mildly. "But I'd rather you do it. You remembered me and thought enough of me to buck that narrow highway traffic to see me. You're my kind of dude."

That's how I was selected to write this piece. In closing I'd like to repeat the words of an announcer I heard praising Thomas after he defeated Bobo Brazil, the world-famous "Coco Butt" artist:

"Thomas has been in the business of destroying athletic opponents for more than a quarter of a century. He's a master performer, an unbeatable showman, a great promoter, and a superior instructor. He's a champion in all areas of his profession. Too bad there aren't more men like Champ Thomas. The sports world could certainly use them."

That statement was made in 1950.

On July 4, 1975, Champ Thomas celebrated his fifty-second anniversary as an active competitor. During his long career he has won many championships. Being a champion, however, doesn't permit Thomas to rest on his laurels. He works continuously to improve perfection. And his painstaking efforts usually pay off.

When Thomas gives you advice, written or spoken, it's wise to take it. You will do no less than profit from his words of wisdom. Handle this book with care and respect. It can be your passport to success.

Jerry Wright

A Letter of Praise From a Student

Dear Readers:

I was flattered when the author asked me to pose for some of the illustrations in this book. You see, Champ Thomas taught me more about boxing in fifteen minutes than I learned in fifteen years from a dozen self-styled fistic experts. After reading portions of this book, I learned why and how I had been victimized by my many teachers.

I doubt that any of the trainers set out to mislead me. To put it bluntly, they didn't know what they were teaching. As Mr. Thomas says, they were no more than kindergarten instructors. But I was like thousands of other youngsters who wanted to learn boxing... I'd take the word of any man who said he was a trainer. Hungrily, I absorbed any and all advice I could get. Most of my trainers didn't know a left jab from a kick in the pants. But, if you accepted their word for it (and I did), they were the best in the business. I gave them my full attention. When their "expert boxing advice" didn't work out for me in active combat, the slick-talking trainers convinced me that the lack of success was "due to my lack of ability."

Fifteen years ago I was ambitious and eager to pursue a boxing career. I visualized myself as another Marciano or Dempsey. I'm confident I would've made it if I had been lucky enough to connect with a knowledgeable trainer and manager. Even if I'd found a book like this one, it would've pointed the route to success.

I wonder how many young fistic hopefuls have shared my frustrations? How many potential Dempseys have fallen short of success because they were taught wrong by ignorant trainers?

Champ Thomas has more boxing experience than any active trainer. What's more important, he has the ability to teach boxing to others. He shows a beginning boxer the right way and then tells him why it is the right way. And what's more convincing, he has the ability to don the gloves and "stamp" his superior technique on your boxing style.

The written word may not be as effective as the spoken word in training boxing aspirants, but this boxing manual is a mile ahead of any boxing book I ever read. It is easy to understand all the written instructions. I recommend *How to Create A Super Boxer* to anyone remotely interested in the Manly Art of Self-Defense; to all sports fans, and to any person who reads just for the fun of it.

Sincerely,
Ron Luchetta

Your Ticket to Success

Show me a male member of the human race who has not, at one time or another, wanted to possess fistic ability, and I'll show you "a thing" whose name hasn't yet been invented. I don't mean to imply that every male has aspired to be a professional boxer, an amateur boxer, or a street fighter. But I do insist that every individual has seen the time when he wanted to punch that "big bully in the nose."

Most people have little or no desire to become the transformed ninety-seven pound weakling. However, if a person wants to learn how to "take care of himself" and has the desire to do so, he can increase his fistic ability 100 percent or more.

I am writing this book with the hope that it will benefit all members of the human race. It is meant to entertain and to educate and to serve as a guide to self-defense advocates, beginning boxers, amateur boxers, pro-fighters, trainers, managers, and promoters.

Dozens of "How to Box" stories have been written. Many have given constructive information and inspired youngsters in their pursuit of pugilistic knowledge. However, most of the books are vague and do more to confuse the reader than they do to educate him.

I engaged in my first ring boxing contest when I was five years old. Soon after I learned to read I started buying "How to Box" books. Each of the writing experts gave a different version of how to achieve success. Now, as I look back, I'm sure many of those books were written by blind men who never saw a boxing contest.

If the "How to Box" books are confusing and misleading, then most of the "trainers of boxers" are living disasters. Thirty-five years ago I concluded that incompetent trainers were ruining more aspiring boxers than any other one thing.

Even top-notch boxers fall victim to the inept trainers. The first Joe Frazier-Muhammad Ali world title fight is a good example of poor training. Frazier had a good left hook. It was powerful. It was effective. But the way Joe used it was sloppy and amateurish. He fired the same looping left hook for fifteen rounds. There was no class or deception in the execution of the punch. But Ali wasn't smart enough to counter the wallop.

All things considered, it was a stupid fight. Mighty Joe Frazier, the heavyweight boxing champion of the world, and Muhammad Ali, the self-proclaimed greatest, fighting like rank amateurs. I will go into this fight further in the chapter on strategy.

How can you avoid the confusing books and/or the incompetent instructors? It isn't easy, friend. You buy a book written by a famous sports figure and you assume it's the real McCoy. You finagle a connection with a "name" trainer and you're confident you've got it made.

Let's look at the "name" trainer. Has he earned his reputation because he has created a champion or a great fighter? Or has he tagged along with a natural fighter who made it to the top in spite of lousy training techniques? There are many trainers who gained reputations because fate put them close to great boxers. I knew one such trainer who advertised himself as the creator of eight world champions. Actually, the man worked in the camps of many world champions but he seldom rated higher than assistant to an assistant trainer. Yet he made a great deal of money and misled many fighters by trading off a distorted reputation.

Many other trainers, like the late Jack Hurley, are capable and actually develop one or two good fighters. Then they try to force all their future prospects into the same old mold. In Hurley's case it was Billy Petrolle. He almost hit the jackpot with his famous "Fargo Express." It affected his training style and he spent the rest of his life searching for another Petrolle. Hurley was my friend and I had great respect for him and his ability. I wonder, though, how many good prospects he ruined trying to create another Fargo Express.

Most boxing trainers have one-track minds. An advocate of classy boxing wants to convert sluggers to boxers. Trainers who like sluggers will attempt to steer all students into the mauling mold.

A trainer worthy of the name should cultivate your finer points, but he must develop all your potential if he expects to create a Super Fighter. Maybe I'm confident to the point of being obnoxiously arrogant but I consider myself superior to or the equal of any boxing trainer in the world. Friends call me the greatest of all time, and my enemies have conceded that I know the fight game from A to Z. I'm egotistical enough to figure I deserve the praise and credit. Give me a normal human being and I'll return a good fighter. Give me an athlete with ability and I'll create a champion.

If a prospect will listen to me and follow my instructions, I'll do the rest. I will give him stance and footwork second to none. His left will be developed to a point of perfection. He'll be taught how to score a knockout with any one of a dozen punches. I will teach him how to pace himself to breeze through a fifteen-round bout. He'll become a master in the art of strategy, enabling him to outthink his opponents and force them to fight his kind of battle.

In pointing out that many trainers shouldn't be teaching boxing, I don't mean to imply that all instructors are worthless. There are many excellent trainers. However, there aren't too many who can take you through the full educational process. One method of classifying boxing trainers is to compare them with schoolteachers. A sixth-grade dropout might possess the knowledge to teach kindergarten. A high school graduate should be able to teach in the lower grades of

elementary school. But we all know that the sixth-grade dropout couldn't teach high school, and the high school grad couldn't teach at the college level. Even the college grad, unless he picked up a few postgraduate degrees, won't be effective teaching high school or college.

Now keep the above examples in mind and we'll apply them to boxing. A boxer who knows the basic fundamentals, but hasn't had more than five fights, certainly can't teach you more than he knows. Chances are that he can't teach you half as much as he knows (or thinks he knows).

The college and postgraduate student needs teachers who have graduated from what they are trying to teach. And, to make the teachers more effective, they should have several years experience teaching.

In boxing I have every imaginary degree available and, in addition, I have thirty-five years of teaching experience. What's more important, my successful experience has taught me that I'm employing the proper method of teaching people how to box. I am familiar with all training methods. I know the "degrees" held by most boxing trainers, past and present, and I'm fully aware of their track records. Still, I am confident that I'm much better than the others. I'm not bragging... I'm merely stating facts.

Those who read this book for the sake of entertainment should achieve that goal, and I'm sure they'll receive a better understanding of boxing. The boxing fan will get a better perspective of the sport. Capable trainers are invited to use this work as a textbook. Even the "know-it-all" trainers should benefit from these lessons. If nothing else, these lessons may fire the know-it-alls with the ambition to prove that they have a better way. And the added effort might just develop good boxers.

Managers and promoters should absorb the lessons herein. It will give them an understanding of the boxing talent they're trying to sell to the public.

The aspiring boxer should study and memorize every lesson. He should interpret the words correctly and perfect each and every move. And he should never forget... regardless of how much valuable teaching he receives, that his own ambition and determination will make him or break him.

Stance and Footwork

Illustration 1

Stance and footwork are the first things a boxer should learn. Without proper stance and footwork a boxer cannot execute a single punch correctly; he cannot defend himself, and he can never hope to be more than a casualty of the fight game.

Stance is similar to the foundation of a building. The world's most elaborate structure can't be any better than worthless if it has a faulty foundation. The material and workmanship, regardless of the professionalism involved, are useless if the base is of crumbling materials.

To get the proper stance stand at attention. See Illustration 1. You start in dotted footprints numbered 1, then you take a comfortable step forward with your left foot and pivot each foot as seen in solid footprints numbered 2. Balance your weight on the balls of the feet. Bend your

knees slightly. Elevate your left shoulder and lower your chin. Raise your right hand to a position near your chin. Extend your left fist a foot or so from your body at an elevation between your belt line and chest. Now you will have a stance similar to the one in Illustration 2.

Illustration 2

Illustration 3

This stance will give you flexibility. Your feet are set to move you in any direction and your hands are in position to block or punch from any angle. It may not be as classy as some of the posed shots you see in newspapers, but the publicity shots are designed for advertising purposes. Illustration 3 is posed. The man looks good, but he is open for any type of punch a foe wants to fire. Illustration 4 is a side view of the perfect stance.

In subsequent illustrations you will get a better understanding of this stance as you study the execution of various punches. You'll see how this stance is part of the overall plan to cope with any fighting situation. I don't mean to imply that you must copy this stance exactly as it is. Your feet may be closer together or farther apart. Your hands can be held at varied angles. As you continue to practice, your own style will emerge and you'll be surprised at how many of these moves have become part of you. And if you have the desire and determination to perfect them all... you can't miss becoming a SUPERSTAR.

Now that you have taken the stance, you are set to practice footwork. Remember, your stance and footwork are as important to you as a rifle is to a soldier. Without a rifle a soldier wouldn't stand a chance against a well-armed enemy.

Illustration 5 shows you how to advance and retreat. In the left column you start in the footprints numbered 1. Notice that the weight of your body is balanced on the balls of your feet (darkened portion). To advance you start in the footprints numbered 1, take a comfortable step forward with your left foot to print number 2, then move your right foot to print number 2 as shown in the drawing. You can step as in walking or you can hop. In hopping (some people call

it dancing), which adds speed to your advance, you shift both feet simultaneously. In the right column of Illustration 5 you simply reverse the procedure to retreat.

Illustration 4

Remember: When practicing footwork, hold your stance. Don't walk as in "walking" if your opponent is within fighting distance. Don't goof off. Develop good training habits by coordinating all aspects of your boxing style. Keep your feet set so you're in position to handle any situation.

I've seen worthless trainers become extremely provoked when a student didn't function correctly. Actually, the trainer (many of them) don't have the experience to tell "their boys" how to stand or how to hold their hands or any of the novice moves of boxing.

Once you get the "feel" of the advance and retreat steps, you're ready to "circle" your opponent. In Illustration 6 you start in footprint number 1. You're facing your foe head-on. To circle to your left you shift your right foot to print number 2. As you make the step with your right foot, your left foot remains in the number 1 print, but pivots on the ball of the foot to keep you in perfect stance and balance. When your right foot has settled in print number 2, move your left foot to the forward number 2 print. You are set to attack, retreat, or to continue your circling. Follow the same procedure as you make a complete circle of the target, ending up in the number 5 footprints.

If you want to circle to your right, you employ the same procedure. Move your right foot back over to the number 4 print, letting your left foot pivot on the forward number 5 print. Once your right foot is settled back on number 4, shift your left foot to the forward number 4. Then you continue to move around the target. (In circling, you can move both feet simultaneously.)

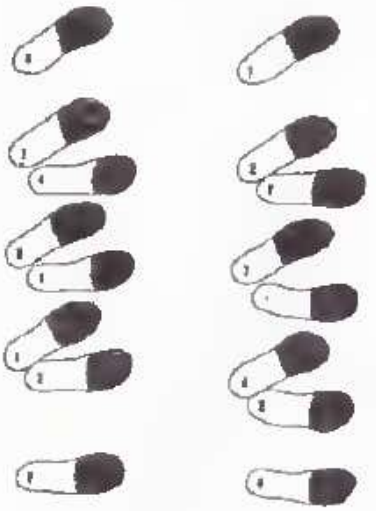


Illustration 5

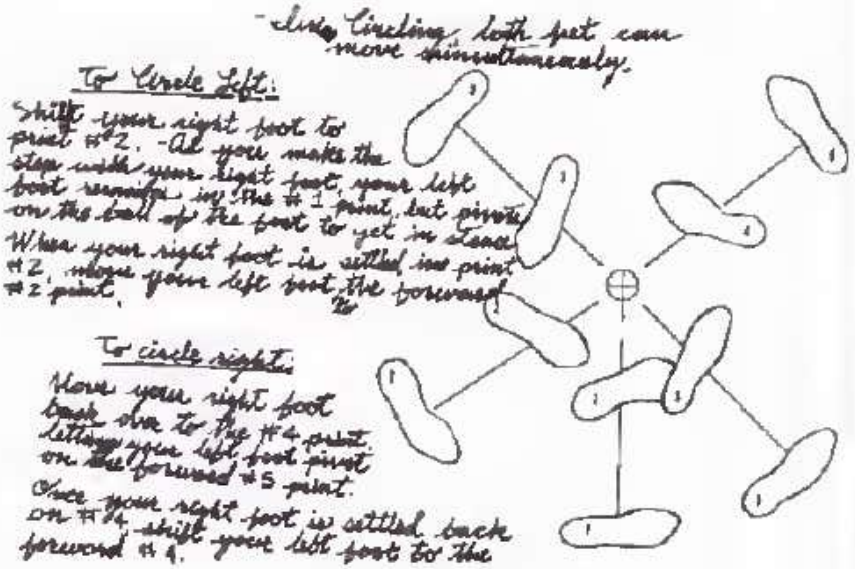

- In Circling both feet can move simultaneously.
To Circle Left:
Shift your right foot to print #2. As you make the step with your right foot, your left foot remains in the #1 print, but pivots on the ball of the foot to get in stance. When your right foot is settled in print #2, move your left foot the forward #2 print.
To circle right:
Move your right foot back due to the #4 print letting your left foot pivot on the forward #5 print.
Once your right foot is settled back on #4, shift your left foot to the forward #1.

Illustration 6

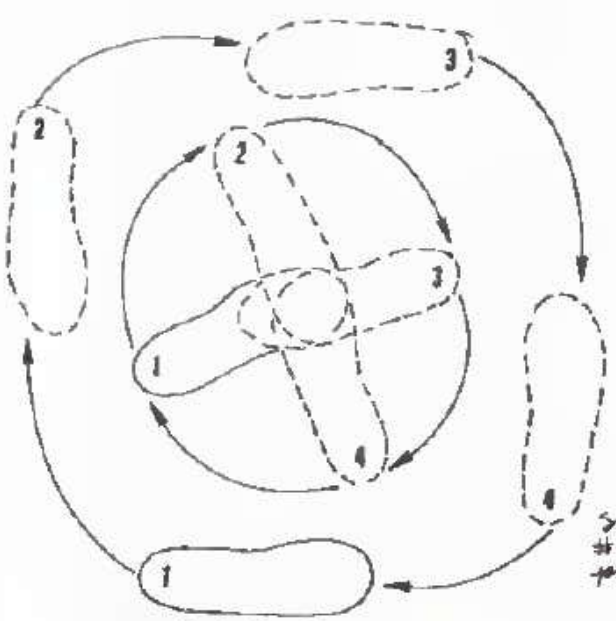


Illustration 7

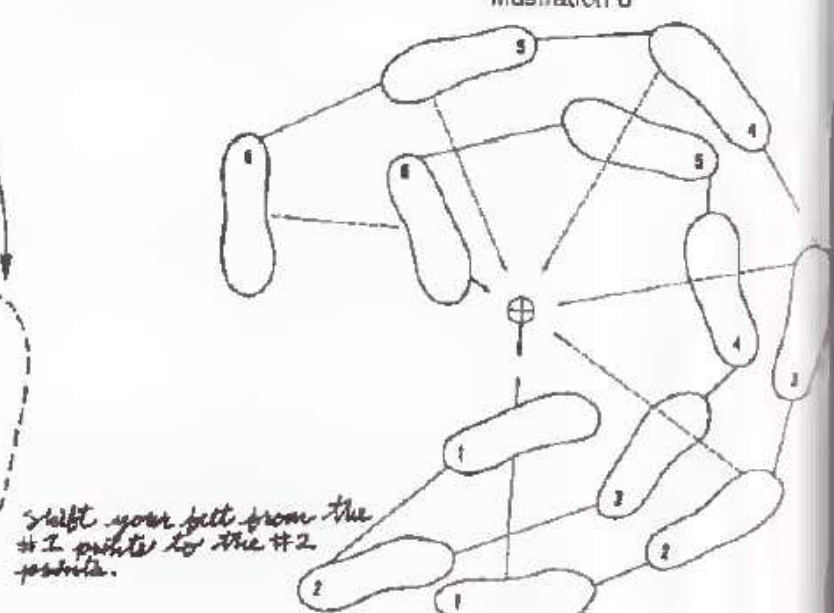


Illustration 8

As you circle your opponent (the target) remember to maintain your fighting stance. As you make the step into each set of prints you are in a solid position to cope with any situation.

Illustration 7 is an exercise designed to improve your circling ability and give you greater shiftability. You take your stance in footprints number 1. Keep your left foot in the same print and circle as shown (dotted footprints), and return to the starting footprints. Then make the circle to the right. And remember, keep your stance as you take each step.

Illustration 8 shows one of the finest side steps and getaway moves in boxing. This move can be used in any section of the ring, but is especially recommended to escape being cornered by a

stiff-puncher. *Example:* You simply want to shift into a better position suited to your fancy. So you suddenly switch your feet from number 1 footprints to the number 2 prints. This places your head and body approximately two feet to the right of your foe's line of fire.

Illustration 8 takes you the complete circle and I advise you to practice it until it is perfect. However, in actual combat you might not want to take more than one or two steps. And, as you always retain your fighting stance, you are in position to advance, retreat, unload your heavy artillery, or whatever you wish to do. You see, your unexpected side step will have caught your foe by surprise and probably left him a sitting duck for your knockout punch.

Illustrations 9 and 10 give you a better perspective of the side step as shown in Illustration 8. In Illustration 9 the boxer's feet are set in Illustration 8's number 1 footprints. In Illustration 10 the side step has been made, shifting the feet to prints number 2. The boxer in Illustration 10, you will notice, is set to do what he wishes to do. He has outsmarted his foe and is in command of the situation.

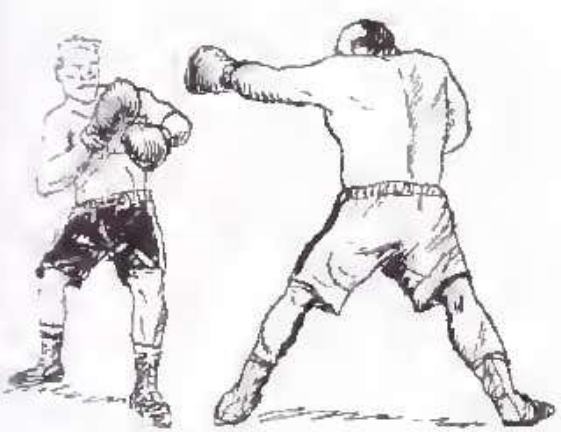


Illustration 9

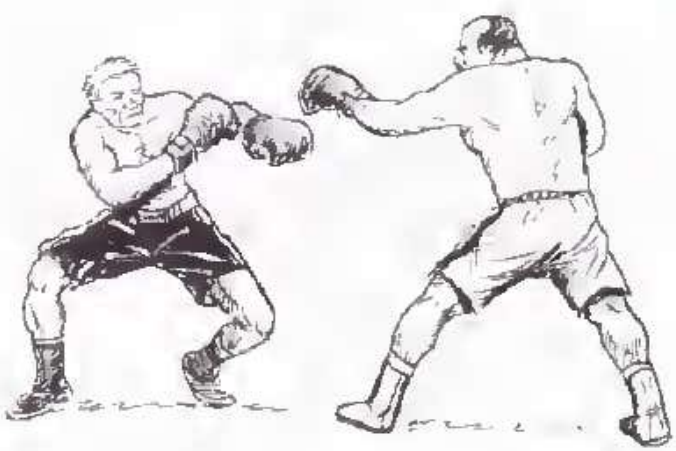


Illustration 10

It will take a great deal of work and practice to perfect stance and footwork. But once you've mastered STANCE and FOOTWORK, all other mechanics of boxing will come easy.

In developing stance it may help to get the natural knee bend if you practice the footwork steps from a half-squat position. Try going through all the steps in a half-squat, then you'll find that when you take your stance you'll automatically have the proper bend in your knees. Another extreme exercise will aid you in balancing your weight on the balls of your feet. After you take your stance, raise up as high as you can on your toes. Go through all phases of footwork, literally on your toes. Then when you lower back to the ball section of your feet, you'll feel comfortable.

At this point, I'd like to use a timeworn adage: Practice makes perfect. Throughout this book, I will stress practice. You will never become too adept at boxing (or any other sport) that you're too smart to practice. All great athletic champions continue to practice in hope that they can re-

main on top just a little longer. So it is doubly important that you, a beginner, practice, practice, and then practice some more.

This chapter is devoted exclusively to footwork and stance. Each subsequent chapter will be devoted to a specific mechanic of boxing. Therefore, I recommend that you read this book at least two times before you start practicing your stance and footwork. Getting a brief illustration of all the mechanics of boxing will give you a better understanding of how all the moves fit together to complete the fighting machine.

The Left Jab

The left jab is probably the most important punch in scientific boxing. Why? It's the closest fist to your opponent and can be fired without leaving yourself open for a dangerous counterpunch. You can keep the action going and keep the pressure on your foe with a snappy left jab. You can also do great damage with a powerhouse left. But most important, the left jab is used to maneuver a foe into the target zone for your knockout punches.

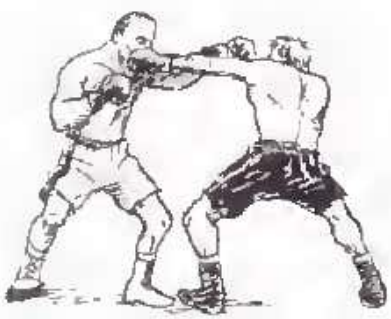


Illustration 11

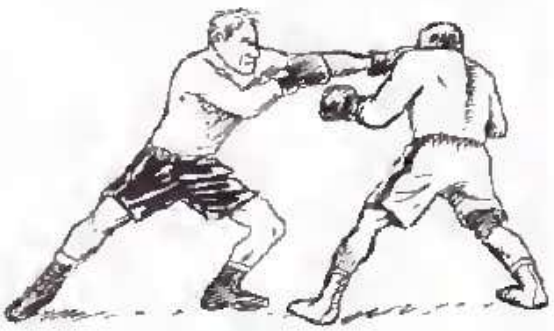


Illustration 12

The left jab comes in many varieties. You can piston it with machine gun speed, flick it, put your entire body behind it in a pile-driving ram. By feinting with the jab you can make your foe give you the opening you need for other punches.

The left jab, like all punches, must explode straight from the shoulder. Even the flick jab, which is often taken for a backhanded slap by boxing fans is snapped straight from the shoulder.

In Illustration 11 the boxer on the right lands a perfect left jab. Notice the position of the attack boxer's feet, his fist as it lands, and his right palm blocking his opponent's countering left. The attack boxer holds a tight defense. His feet are in an excellent position to continue the attack, retreat, sidestep, or counter any move the foe might choose to make. His hands are correct... the left fist is on the foe's chin and the right hand has blocked the jab fired by the adversary. And notice how the attack boxer's chin is tucked down behind his shoulder.

Study the attack boxer's position. I'm sure you can see why and how your balanced footwork and stance will pay off for you.

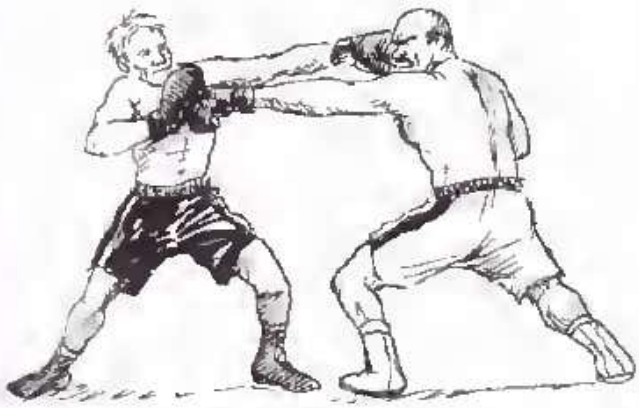


Illustration 13

Illustration 14

In Illustration 12 you get a better view of the left jab. Notice how the attack boxer has landed a perfect left, but is watching his foe closely and is prepared to cope with any situation.

Illustration 13 gives a good example of how you can get the maximum reach into your jab. The attack boxer has four inches shorter reach than his opponent, yet he is outreaching the man by more than six inches. The added reach is gained when you turn your body to a side-on stance and extend your jabbing arm as far as you can.

In Illustration 12 the boxer on the left has deliberately lowered his protecting right hand, and the man on the right is extending his jab as far as he can. Notice the stance and body position of the boxer on the left. He is in perfect boxing position, and I'm sure you're beginning to see the logic of the lessons in the preceding chapter.

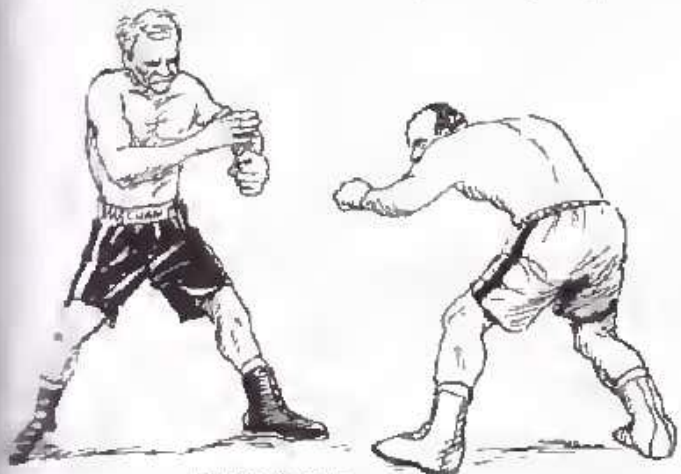


Illustration 15

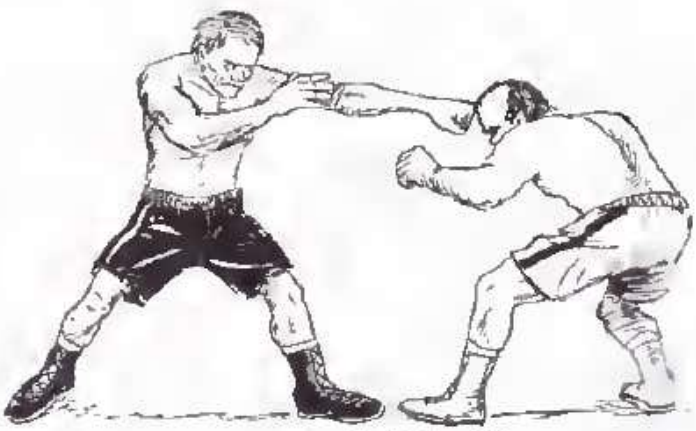


Illustration 16

Illustrations 15 and 16 demonstrate the proper way to execute a flicking left jab. The flick jab is an excellent punch. You can outpoint a foe or completely befuddle him with a snappy flick. Or you can set him up for your knockout punches.

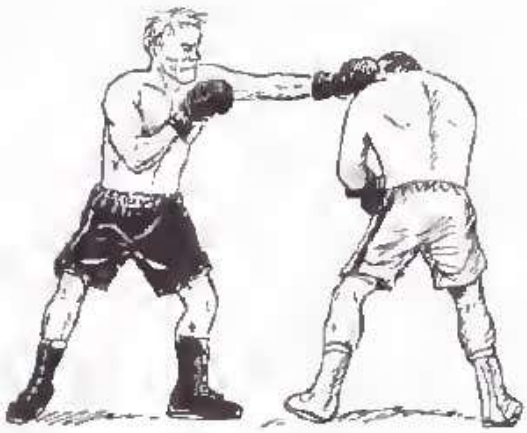


Illustration 17

A flick jab may be fired from any position and in any direction. However, a perfect way to start a flick left is demonstrated in Illustration 15. It also gives you an idea of a pretty fair stance. Notice the feet and hands. The man on the left is set perfectly to attack or defend himself. And in Illustration 16 you see him snap out his left in a good solid punch. The foe is in no position to mount a successful counter.

The speed and power you can put into a flick is surprising. The best way to describe the flick is to compare it with the strike of a flyswatter. The handle on the swatter gives you the leverage to put more speed into the weapon than you'd ever put on an openhanded slap. And you get more speed into the flick than you can ever put on a straight jab.

There is very little defense against a good left flick. And the flick jab does not leave you open to a successful counterattack. In Illustration 15 you are set to flick to the head, body, or wherever, step out of range, block any punch thrown at you, counter any punch fired at you, and then battle the foe with more cutting flicks.

In Illustration 17 the boxer on the left demonstrates another type flick, which has been called a reverse left hook. Actually, though, it is a flicking left jab invented by the author to get around a solid frontal defense. You start the punch as an orthodox flick. However, your foe has his glove or shoulder up as a defense. So you start the flick as if you intend to land six to twelve inches to the left of his jaw, then you sort of sweep the punch over the foe's guard to his head.

I invented this punch one night when I was fighting a man who refused to open up. He fought from a shell-type defense. At that time I hadn't learned how to make a stubborn foe fight my kind of battle, but that night I started to learn.

The man carried his left shoulder high and his left glove even higher. My flick wasn't too effective on him, but I kept seeing his left ear bobbing up as a target. I thought: If I could switch

to a southpaw stance I could sure clobber the top of his ear. Then I thought: Why not put my left on his ear? That's what I did. His handlers complained to the referee that I was backhanding the man. The referee could see that I was punching legally, and he told them so. It made the fighter mad and he opened up to fight me. That's when I hung the KO punch on him.

Since then I have used the wallop in hundreds of bouts and sparring sessions. It's a legal blow in any ring. It surprises the opposition, and it usually draws a complaint from his handler. If the referee questions me, I show him how the punch lands fairly. And when my foe tries to defend against the blow, I catch him with a KO punch.

Study Illustration 17. Imagine the boxer on the right is your opponent. Take the flicking stance in Illustration 15. Now start a flick jab as if you intend to hit the man on the sleeve of his left arm, then sweep the blow in a stiff-arm motion over his left shoulder. The speed of the fist, plus the twist of your body, drops the punch down on the foe with the force of a swinging baseball bat.

Experiment with the flick jab. The ones I've described will be a valuable asset to your arsenal of weapons. Of course, your version of the flick may vary slightly. Nevertheless, it will be basically the same and it will do a good job for you.

The Left Hook

A left hook, like any punch, is very important in any boxer's arsenal of punches. It's fairly easy to land, especially if you're a smart boxer. And you'll be a smart boxer if you perfect the lessons in this book.

You can connect with a left hook almost as easily as you can land a flicking left jab. Normally, though, you can put more power on a hook than you can on a jab. The left hook zooms in on the right side of your foe's jaw and it has real knockout potential.

From the basic stance, the hook comes almost as naturally as does the left jab. You can snap the hook with power and authority without giving the foe an opportunity to counter effectively.

A hook can be successful when fired from any angle. You may be standing with your forehead on the face of your adversary, and still be able to land effectively to the target, which is only inches from your face. You can fire a left hook from arm's length. The long left hook is delivered similarly to the flicking jab described and shown in Illustration 17. Of course, the left hook sweeps in toward the right jaw instead of over the left shoulder to the jaw.

Illustration 18 is an example of a good left hook. The punch, as shown in this pose, can be landed with devastating effect. Notice the angle of the feet. They are in the basic stance, but the power is coming off the left foot, the speed of the arm, and the twist of the entire body. The attack boxer is in complete control of his body. By "control," I mean that he is executing the punch properly, but he is also in position to make any other move he chooses to make.

Although I favor the flicking left hook, which resembles a playful kitten slapping at a dangling string, I use the hook as a knockout weapon. If your opponent is cagey, you may need to use deception to land any kayo wallop. I've scored more than twenty knockouts with the series of punches demonstrated in Illustrations 19, 20, and 21.

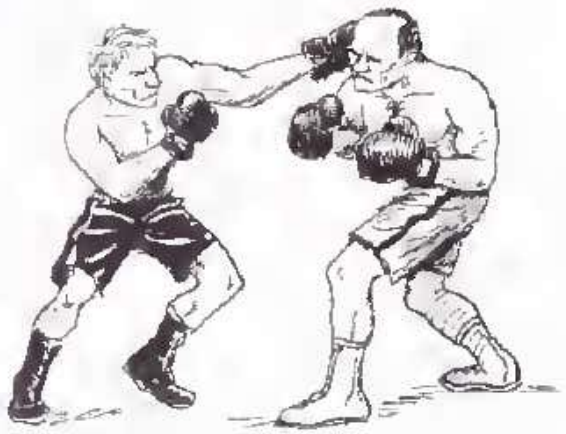


Illustration 18

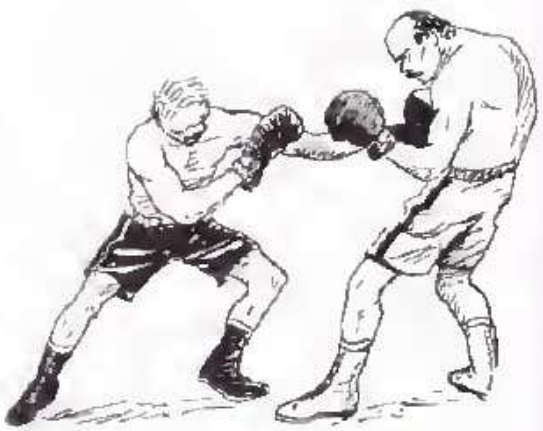


Illustration 19

Illustration 20

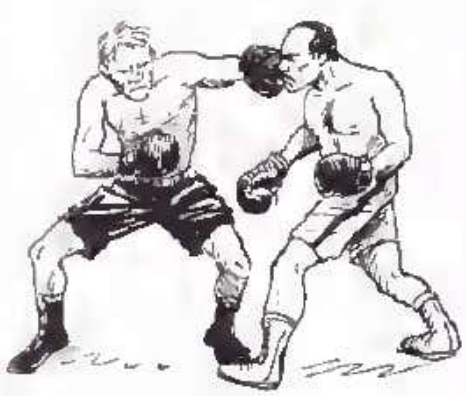


Illustration 21

In Illustration 19 the boxer on the left shoots a straight left to his opponent's body. The punch brings down the opposition's guard, leaving an open shot to the jaw. This, of course, is what the attack boxer has set out to do... get an opening for his knockout left hook. So he pulls his left back about eight inches, drops it a few inches in a sweeping motion to the jaw.

Illustration 20 catches the KO hook on its way to the target. Illustration 21 presents the actual landing of the punch. Study this illustration. The attack boxer is in position to put great power in

this punch. His feet are in position to follow through with the punch, cross a right, or retreat. He also has maintained a good defensive style.

How do you develop a good left hook? You can start right and practice until you achieve perfection. How should you start? One way is to imitate a playful kitten slapping a dangling string. Take the basic stance and hold your body motionless, all your body except the left arm from the shoulder down. Then, in a relaxed and playful way, you slap at an imaginary target. Close your fist and make the same slapping motion. Gradually add speed and put the twist of your shoulder into the movement. After you get the hook feel, try it on the heavy punching bag. Start with playful kitten slaps and then increase the power. The playful kitten slaps will become real jawbreakers.

Right-Hand Punches

People think of a right-hand as the fist that scores knockouts. And the right is a potent weapon. It is generally used as a follow-up and/or a counterpunch. The follow-up punch usually comes as a one-two combination. You stab with a left jab and then fireball a right to make "lightning strike twice in the same place." In the counterattack, you usually sneak past or inside a punch fired by the opposition and land your crushing right. Regardless of how the right is used, it is a devastating wallop and will always be a knockout drop.

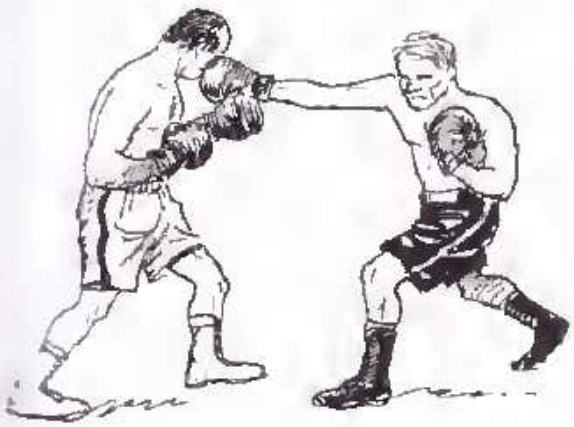


Illustration 22

Illustration 23

Illustration 22 is an example of a good straight right. The punch has been executed properly. Also notice that the attack boxer's left is cocked and ready to fire.

The right is an excellent punch and should be perfected and used constantly. The right can be used and fired from any angle. There are many versions of the straight right, uppercut, and over-

hand right. Basically, each of these punches is the same. However, an individual performer often makes a standard punch look a little different.

You'll be shown how to develop right-hand knockout power in the "developing power" chapter. There'll be additional right-hand information in the chapter on strategy. Now, however, I'd like to show you one of my right-hand specialties.

Illustrations 23, 24, and 25 demonstrate how to land an overhand right. This series of punches has netted me approximately fifty knockouts. I've used it in regulation bouts, in gym workouts, in carnival fights, and as an athletic director in the Navy. It has been a big winner for me, and it can do the same for you.

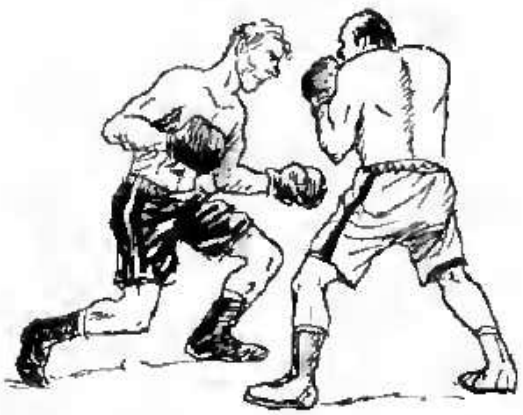


Illustration 24

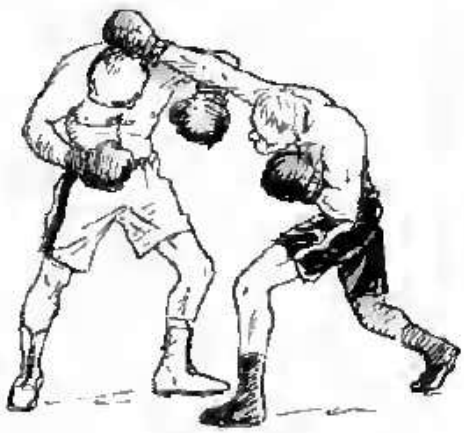


Illustration 25

Setting your opponent up for a knockout punch often requires boxing know-how. The "smart information" will be given in a larger dose in the strategy chapter, as I stated above. And I repeat myself deliberately to stress the importance of outsmarting your foe.

In putting over a hard right, you employ a method similar to the crushing left you learned in the last chapter. When you decide to take your man out with an overhand right, you should avoid the punch for two or three rounds. Fire all types of blows except the overhand right. Pretend you've gone body-punch crazy or left-hook happy. Shoot a half dozen powerhouse lefts to your foe's body. Watch his reaction. You'll notice that his body and hands come forward, leaving a clear shot at his head.

Now that you have the boxer reacting the way you desire, you give the impression that you are trying to shoot a desperation left to the body. In Illustration 23 you land the straight left to the body. Notice the left ear, neck, and side area of the man on the right. He is set up for the knockout punch.

In Illustration 24 the overhand right leaves its launching pad. In Illustration 25 it hits the bull's eye. Notice how the attack boxer has hit the target and has the leverage to finish the fight with this one punch.

In settling a bet several years ago, I proved that I could stop five sparring partners with overhand rights in less than thirty minutes. You see, the gambler was convinced that a right swing was a worthless punch. His degrading of the punch prompted the bet. I had been making the overhead right pay off for me for many years, so I bragged that I could stop any five men he could find. My only stipulation was that he couldn't tell the men of the bet. Well, he double-crossed me. He told each sparring partner he selected that he had bet that I couldn't knock him out with a right swing.

It created a tough obstacle. The men knew what I was trying to do. In a way, though, it aided me. They were set to defend their jaws. I got the first man with a swing to his left side. As a matter of fact, my punch broke two of his ribs. The second and third men fell from punches I fired to their heads. The fourth man thought he had a perfect defense. But when I broke his left wrist with a beautiful overhand right, he sat down and quit. The fifth man was so scared that he fell from the force of my powerhouse left jab.

The man refused to pay the bet because I hadn't stopped all five with right-handers. So a pair of my friends literally tossed the man into the ring and I told him he'd be the fifth victim.

He paid the bet.

Now I didn't relate this incident to prove that I'm all that formidable. I wanted to instill in you the importance of a punch many handlers avoid as if it is the plague.

The overhand right is a potent weapon. It can be landed. It will win many fights for you. Just be certain you develop it and learn how to land it.

The right (and left) uppercut is a sort of upsweeping hook. You use it in combination and slugging infighting. You can develop the uppercut the same way you do a hook. Of course, though, you must employ a lifting movement instead of a roundhouse hooking motion.

Ducking and Countering

Counterpunching is extremely effective. Many good boxers depend on counterblows to win fights. Even the aggressive types who appear to slug blindly, actually are ducking and countering the offensive blows fired by the opposition. *Example:* Boxer A bulls his way forward and Boxer B attempts to stop him with a left jab. Boxer A slips under the left lead and shoots his own right to Boxer B's midsection. And so it goes... Boxer A comes in slugging, but his most effective punches are the ones he lands because the other boxer gives him the chance to counter. The name of the game is Duck and Counter.

In Illustration 26 the boxer on the right sneaks inside a left and lands a right to the jaw. This is a very potent punch and often is the one to end a fight. In Illustration 27 the same boxer ducks a left hook and connects with a right to the body. In Illustration 28 the boxer on the left demonstrates how to slip a straight left and counter with a long left. The right-cross counter is shown in Illustration 29.

In Illustration 29 notice that the victim has kept his chin tucked down behind his left shoulder. It robs the opponent of his chance to score a one-punch knockout.

Learning to duck punches and land counterblows is easy. However, like all the physical mechanics of boxing, it takes plenty of practice.

There are dozens of punches you can counter. In fact, just about any punch can be countered. When your opponent fires a punch, you can counter it. And when you shoot a punch at him, he has an opportunity to counter. If this sounds like a Mexican standoff, don't worry about it. My chapter on strategy will teach you how to outsmart the opposition.

Study Illustrations 26, 27, 28, and 29. Pay special attention to the form displayed by the boxers. Their stance, footwork, and boxing style are perfect. To put it bluntly, they radiate class. Even the one being hit keeps his composure and is prepared to recapture command of the battle.

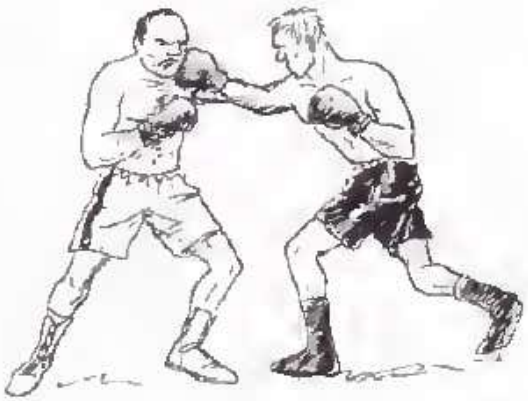


Illustration 26

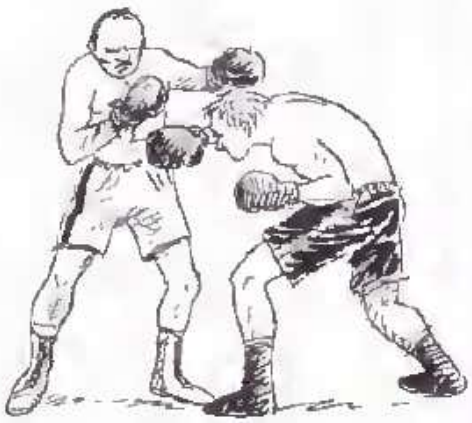


Illustration 27

Illustration 28

Illustration 29

It is easy to learn and perfect ducking and countering. But, like all other aspects of boxing, it takes a great deal of practice. Find a spar mate to work with you. Take one punch at a time. *Example:* The spar mate executes a punch in slow motion. You slip inside or outside and fire your punch to the target you desire. Gradually gain speed until you're able to duck and counter fast punches.

A very important point to remember is: When you duck a punch and land a counterblow, the punch is twice as effective as a blow landed on a stationary target. Why? Because it is similar to two cars colliding at thirty miles per hour. It creates the impact of a single car crashing into a brick wall at sixty miles per hour.

Blocking and Countering

Blocking and countering differs from ducking and countering in that you block or deflect a punch instead of dodge it. Blocking and countering is an art. You block a punch, then counter with a punch of your own.

Illustration 30 is a good example of blocking and countering. The boxer on the right tries a right to the head. It is blocked by his opponent, who counters with a powerful straight left. Notice that the man on the left is set to follow-up with more punches, retreat, or continue to block and counter.

The theory that a boxer must carry his left high is exploded in Illustration 31. Notice how the boxer on the left defends against a right. Also take note of the position he is in. His feet, his hands, and his entire body are set for any eventuality. He can flick with his left; he can fire his right; he can move into a clinch; he can attack or retreat.

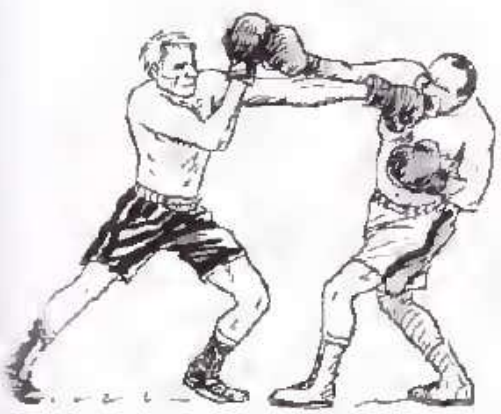


Illustration 30

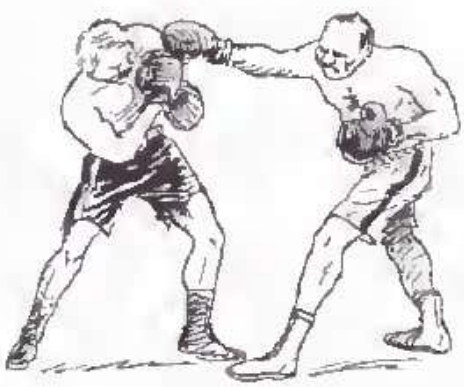


Illustration 31

Parrying punches is a popular defense. Personally, I favor blocking instead of parrying. It doesn't leave you open for counterattacks. However, at times I've parried blows as adeptly as any champion.

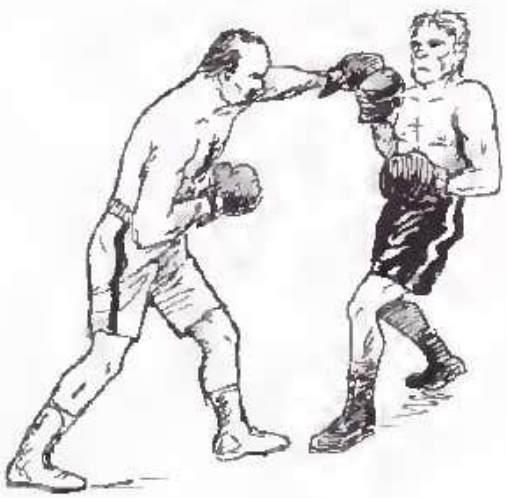


Illustration 32

Illustration 33

Illustrations 32 and 33 illustrate an excellent example of parrying and countering. In Illustration 32 the boxer on the right catches his foe's lead punch a split second before impact. With a flick of his wrist he starts to pull the blow to his right. In Illustration 33 he completes the maneuver, countering with a powerful left.

Parrying punches sounds and looks difficult to a novice, and it is. However, with practice, anyone can master the art of parrying blows. You merely set yourself in your regular boxing stance, guard held normally, then ask a sparring partner to work with you. Ask him to employ slow motion action at first. As his slow punch zooms to approximately four inches from your nose, catch it as the man in Illustration 32 is doing. Don't actually grasp the man's arm. It's more of a pulling and deflecting action.

As your parrying movement improves, ask the sparring partner to increase his speed. You'll be surprised at how soon you'll learn to parry the fastest punches. You'll learn that any type of punch can be parried. Rights to the jaw, rights to the body, and lefts to the body and head can be brushed aside. And you can parry blows with either hand.

Deflecting a left jab is another method of avoiding the punch. Instead of parrying the blow you merely brush it aside as demonstrated in Illustration 34. If your opponent is lunging on his punch, this deflecting move will throw him off balance and he'll be open for a solid counterattack.

Illustration 35 presents an excellent example of blocking a left hook. The boxer on the right blocks a left hook, then counters with a hard left hook.

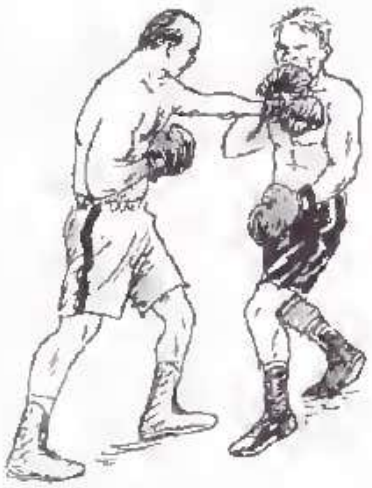


Illustration 34

Illustration 35

In practicing any type of blocking and countering, you should work with a cooperating spar mate. Start with slow punches and gradually pick up momentum. You'll be surprised how fast you learn the blocking and countering technique.

Aggressive Fighting

Any type of punch you fire, if it lands or not, can be labeled aggressive action. By putting various punches in different chapters, we don't mean to imply that they're something different, other than to say you can't learn ten punches at one time. In actuality, slugging, infighting, countering, defensive fighting, and all other aspects of boxing are so interwoven that they produce *ONE* finished product. Naturally, you and I want your finished product (you) to become a super boxer. And that goal is not too difficult. However, you must absorb this knowledge and continue to try and perfect perfection.

Practice and experience will give you the "feeling" to make the correct move at the proper time. Most boxing experts attribute the correct move to reflex action. They are right. However, if you don't learn and perfect the punches, your reflexes can't help you a bit.

To the beginning boxers who don't know too much about reflexes, let me explain it this way: Punches blast at you so fast that you don't have the time to analyze the situation. You can't tell yourself, "Here comes a hard left hook. What should I do? Duck and counter? Block? Dance out of range? What?" Your foe will land ten punches while you're doing that much thinking. But if you've learned your lessons well, your reflexes, like a computer, will give you the correct move and you'll make it in time to foil your opponent. Remember, though, your reflexes can't make you do a thing until you've learned it so well that it's part of you.

Most sports fans and people in the boxing business associate aggressiveness with two-fisted slugging. And any fighter, even the ones that depend on science to win, should be able to mount a powerful two-fisted attack.

In recent years most trainers and their boxing subjects have gone combination crazy. Combination punching, generally speaking, is better than wild slugging. However, at times it can be pointless. The theory behind combination punching is that the aggressor covers every point of the target area. Too often, though, the boxer becomes so combination conscious that his attack becomes a simple pattern, which is easy to counter or avoid completely.

I'm not against combination punching and/or two-fisted slugging. In fact, I've employed both with devastating effect in many fights. To clear the minds of you readers who do not understand the term "combination punching," let me explain it this way: *Example A:* The ordinary combination puncher is a "wound-up toy." If he starts with a left to the head, the next punch will be a right to the body. This is followed with a left to the body... a hook to the jaw... an uppercut... He continues the routine by rotating his punches in a rhythmical pattern. It is similar to a soldier blindly shooting into a clump of bushes in the hope he will hit an unseen target. *Example B:* The slugger or infighter may look like a combination fighter to the layman, but he is far superior. The slugger moves in and may appear to be punching in a random way. However, he is actually countering the moves and counter efforts being made by his foe. He is settled in a solid stance, has the leverage, and can make each and every punch a real blockbuster.

Sluggers like Jack Dempsey, Rocky Marciano, and Henry Armstrong shuffled forward constantly, shooting punches. I've heard advocates of combination punching mention the above fighters as prime examples of the style. Actually, though, Dempsey, Marciano, and Armstrong were counterfighting experts. I doubt that any of their opponents ever fired a punch that these sluggers didn't counter effectively. You see, any good slugger is an expert at making his foe shoot the punches he wants to counter. I will devote more space to this in the strategy chapter.

Personally, I favor potshots punching, and will discuss it thoroughly in my lesson on strategy. Meanwhile, I will present a few illustrations relating to intelligent aggressive action.

Illustration 36

Illustration 37

In Illustration 36 the boxer on the left has fired a left hook. The man on the right has blocked the left and appears to be coming. However, the boxer on the left is in a much better position to

create damage. His feet are set to carry him, forward, backward, or to either side, and he has the leverage to counter any aggressive countermove the other man may attempt to make. But most important, the boxer on the left can force his foe to give an opening that'll be easy to counter. The attack boxer is also in perfect position to launch a two-fisted spree.

Illustration 37 offers a clear view of the cover-up made famous by Muhammad Ali. Imagine that you are the boxer on the left. I'm sure you can see plenty of openings for your big guns. The solar plexus region is open for a potshot. The right ear, jaw, and base of the skull are extending you an invitation to drop in a knockout punch. The entire right side and kidney area resemble a heavy punching bag.

Defenders of this style cover-up are quick to point out that the defensive fighter can and will shift his arms to catch punches fired at the open spots. But I say that you, as the man on the left, are in a much better position to score than he is to defend. What's more, you have many targets.

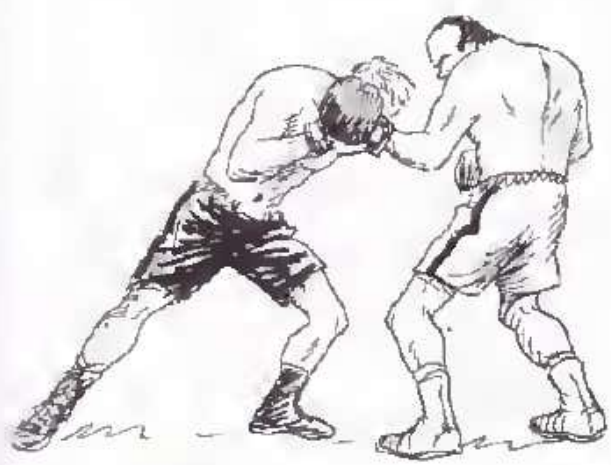


Illustration 38

Illustration 39

In Illustration 38 the man on the left blocks a left hook and prepares to fire his own left. And in Illustration 39 he lands the left uppercut. Notice that he also is set to counter any move his foe may try to make.

You can learn to punch hard and fast. The heavy bag is the place to start. To develop speed you lead with your left, then put your right on the same spot, and then bam-bam-bam like a machine gun. Forget power... think speed. Hit the bag as many times as you can in ten or fifteen seconds. Gradually you'll develop a relaxed rhythm and find yourself punching faster than you ever dreamed possible. And you'll be surprised at the power you're putting into the blows.

The heavy bag will give you a good opportunity to practice "slipping punches" as described in the chapter on ducking and countering. Pretend the bag is a vicious opponent. Jab to "his" nose, then slip under his countering left and put a hard right to "his" heart. Now you hook a hard left to "his" jaw. Follow with a piledriving right to "his" chin. If you want to continue the attack with a blazing blitz, it's your privilege. But to get the most out of the workout, pretend the bag is a hated foe who is fighting back.

Remember: Keep your balanced stance. Don't get "suckered" into making a foolish move that leaves you at the mercy of your opponent. He is trying to finish you and your boxing career.

Defensive Fighting

Boxing "experts" will tell you that the best defense is a good offense. There is a great deal of truth in that concept. After all, if a fighter is outpunching you, he doesn't need a defense. But if you go against a fighter who is stronger than you, can outpunch you, then how are you going to mount a superior offense? If you expect to win you'll have to resort to deceptive tactics.

It is difficult for me to define any tactic as purely defensive. Even a boxer who runs away, usually stops often and long enough to land an assortment of counterblows.

To me, the only 100 percent defensive tactic is the cover-up and the clinch. Even then, a fighter should be seeking to trap his man and move into a commanding position.

Illustration 40

Illustration 41

The basic stance and footwork are very important in covering and clinching. The defensive stance is similar to the basic stance. Illustration 40 is a perfect defensive stance. It also serves as a darn good cover-up. Look at the illustration. If the man moves his left hand to the solar plexus area, elevates his left shoulder to his left eyebrow, tucks his chin against his chest, keeps his right elbow against his body and his right glove to his right temple, he'll have a perfect example of a solid cover-up. He'll have the flexibility to roll with the punches thrown by his foe, yet he'll retain the balance to shoot punches and land with knockout force.

Practice this defensive stance and cover-up. Let your sparring partner shoot punches at you. Start slowly and gain speed. With a slight rolling of your shoulders and body you'll be able to block all his punches, and you'll spot openings for many good countershots.

Clinching is a smart defensive tactic. It's a method to stop the action... usually when the clincher is hurt and needs a break to recover. I've used a clinch merely to buy time and/or to

wreck my foe's battle plan. You see, many fighters have one-track minds. You upset their plans and they have a difficult time getting back on the main track. By the time their minds unwind, you can often score a knockout.

Illustration 42

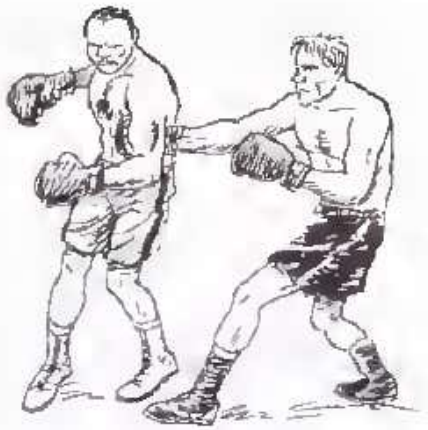


Illustration 43

Illustrations 41, 42, 43, 44, and 45 demonstrate the perfect clinch to completely tie up your opponent, and a spin-away that'll leave him at a disadvantage.

Illustration 41 is a perfect clinch. It puts you in complete control. In Illustration 42 you begin to push the foe away. Illustration 43 is a clear shot of the twist-away. Notice how the man on the right is set to keep control of the situation. Illustration 44 puts the man on the right in an awkward position. In Illustration 45 the controlling boxer steps back, prepared to launch the terminating phase of the bout.

Illustration 44

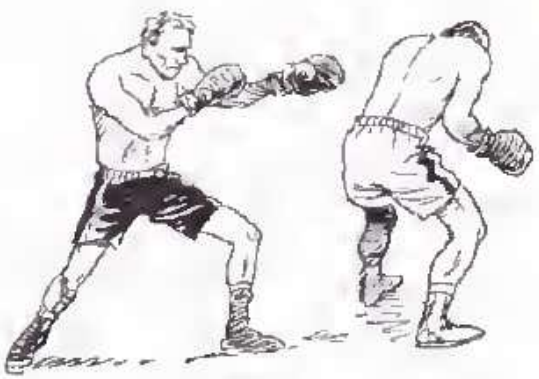


Illustration 45

You won't be able to spin every foe in this way. But in ninety percent of the clinches you can duplicate this turn-away. You see, when you clinch a fighter, and he suddenly realizes that he is hopelessly tied up, he relaxes and tries to gain a few seconds rest. While he's relaxed, you merely turn him away from you. When you do find a man who braces himself and struggles against being turned away, you can step around him to your own right, then push away from him as illustrated in Illustration 45.

Occasionally, you'll have to settle for a clinch as shown in Illustration 41. Why won't you be able to follow through? At times a referee, especially one who is favoring the foe, will demand that you break the clinch the moment you make it. In that case you step away, but remember to keep your guard up and hold a solid stance as demonstrated in Illustration 45.

There may be times when you have to make an unorganized clinch. This can happen when you're dazed and unable to fight back. In that case a desperation clinch may be the only way to survive. In one such clinch I threw both arms around my opponent's midsection and clung on for at least ten seconds. He had just hit me with a potent punch and was preparing to finish me with a two-fisted blast. My desperation clinch saved the day for me. By the time the referee pried me loose from the man, I had recovered and went on to stop him in the next round.

Defense should be a part of your boxing style. From the second the bell sounds you pay attention to defense. Your stance, your footwork, your entire fighting system has a built-in defensive guard. If you've learned all the other lessons well, defense will come easy and it'll be perfect.

Developing Punching Power

You often hear that a certain boxer lacks the punching power to become great. Or you may hear people say that so-and-so is a one-handed fighter. When I hear that a boxer is being placed in the above category, I feel sorry for him. I know he has been the victim of a "kindergarten-type" boxing instructor.

Any person, man, woman, or youngster, can develop punching power and become a knockout artist. A fighter who hasn't learned how to punch has cheated himself.

I don't insist that a flashy boxing speedster should discard his speed. Far from it. He should cultivate and increase his speed. But he can develop knockout power in his fists without losing any of his boxing class and zip. With knockout power in his fists and loads of boxing speed and class, he's a cinch to become a champion.

It's easy to create a devastating punch.

Illustration 46 demonstrates the best way to develop power in your straight left. Notice the position of the feet. They are set in the basic stance. The right foot is "dug in," the left foot is completely off the floor, the entire body weight and muscle power is positioned to explode on the target as the fist makes contact. The boxer is, it appears, trying to wreck the ten-story building. To get the most out of this exercise, you should try pushing from several angles and different distances from the "pushing" target.

In Illustration 47 the boxer demonstrates the proper way to increase the punching power in his right hook. In Illustrations 48 and 49 he is developing power in his left hook. In Illustration 49 he exercises on the medicine ball held by a sparring partner. Notice how he is trying to force his spar mate back across the ring? Incidentally, you can make good use of a spar mate and a medi-

cine ball when you are working on power. Just have the partner hold the ball at an angle to offer a target for the type of punch you want to put power in.

Illustration 46

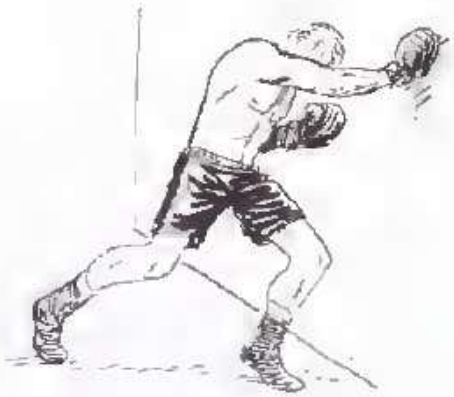


Illustration 47

You can increase the power in any punch. If you want an awesome overhand right, select an object whose height is the same as an average opponent, then swing your right (in slow motion) and try to flatten the object to the floor. The top of an automobile can be used, as a target for the overhand right exercise. Hooks, uppercuts, straight rights and lefts, jabs, and swings can become atom-powered if you employ this technique to develop them.

There are many objects which will serve as targets to increase your punching strength. Buildings, trees in a park, automobiles, walls inside your home, and individuals who will let you "shove" them. Illustration 49 is an example of how a spar mate can help you.

Illustration 48

Illustration 49

I often "show off" and push a loaded semi-rig with a straight left. I push the truck in the style shown in Illustration 46. Several years ago I won a thousand dollar bet by moving a fully loaded semi ten feet. Those who saw me accomplish that feat will never doubt me when I tell them I scored a dozen knockouts with left jabs.

Anyone with an ounce of intelligence knows you can't walk up to a smart opponent and damage him with a push. Even if you can move a thirty-ton semi with a hefty shove, it's still a show and will do little more than push your target away from you. So how does the shoving aid your punching power? Study Illustration 46. Notice the power and leverage being put into the left. To get effective power into the punch, combine the powerful shoving technique with a fast jab. Step forward with your left foot and time your punch to land a split second before the left foot touches the floor. Delivered properly, this punch defies the experts and becomes a knockout weapon. As I mentioned, I've scored more than a dozen knockouts with this blow.

Illustration 47 shows the boxer developing power on his right. To get the best results in actual combat you should step forward and to the left with your left foot, twist your entire body, pivot on your right foot and fire the right fist faster than you ever dreamed possible. If these moves are coordinated properly, you will do great damage. And practice is all that is needed to get right coordination.

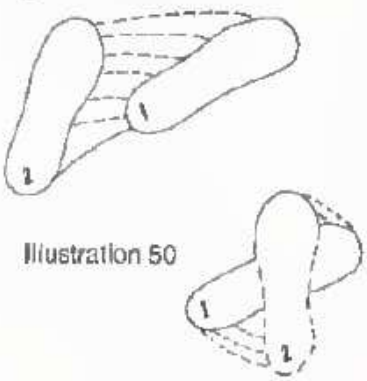


Illustration 50

Illustration 50 shows how your feet can aid in getting more power into your right. Footprints number 1 are the way your feet will be when you start the punch. Footprints number 2 show how to step over and forward with your left foot, and how to pivot on your right foot. This movement will give more flexibility and allow your body to twist into the punch in a natural way.

All movements of the body are very important to your punching power. But I think the feet and legs should be considered the most important. The left hook and left uppercut come off the left foot. The left jab and all right-hand shots derive their thrust from the right foot.

CATCH YOUR OPPONENT COMING TOWARD YOU. If you can time any punch to land as the opponent is advancing, it will add double force to your wallop. It's similar to a car moving at thirty miles per hour hitting a brick wall. Now if that same car is traveling at thirty miles per hour and crashes head-on into another car, which is traveling thirty miles per hour, it creates a force of sixty miles per hour. Punching is the same. Catch your foe coming in and you'll double the force of your blow.

The final point of power punching is the "follow-through." To give you a clear illustration of following through, let's talk about baseball. If a batter bunts a ball it has little chance of going to or beyond the pitcher's box. But if the batter "follows through" with a powerful swing, the ball may be knocked out of the park for a home run.

Now imagine you're standing in the catcher's box fighting a man who's standing on home plate. You jab with an ordinary left. The punch should be compared with a bunt and probably won't do more than shake the man. Now imagine you "follow through" with a powerful left hook. The punch is short but you, like a southpaw home-run batter, put your entire body into the swing and "follow through" as if you want to knock your foe's head down the first base foul line to the grandstand.

A straight right can be compared to a baseline drive. Your "follow-through" effort knocks your foe over the pitcher, over third base, and out to the field. With an overhand right you try to drive the man, as hammering a nail, down through home plate. Think of uppercuts as blows to blast the man straight up into orbit.

Golf is another sport in which the "follow-through" is essential, and it can give you ideas for your own boxing follow through. The golfer tees off, "follows through" with a gigantic swing, and blasts the ball two or three hundred yards down the fairway. How far could he knock the ball if he teed off with a "putt swing?"

Developing awesome knockout power is easy. Follow the simple instructions in this lesson, put them all together, and practice until you achieve perfection. Then keep practicing in an effort to add new dimensions to perfection.

Training and Conditioning

The old adage "a chain is as strong as its weakest link" certainly applies to boxing. A very important link in the building of a fighter is endurance. Unless you are in top physical condition the boxing tools you've developed will be ineffective. Even when you've perfected all the professional tactics, you must be in good condition or you won't achieve any measure of greatness.

How does one get in "fighting shape?" You can't order it from a catalog. And it won't "happen" when you read these words. It takes loads of work. You build up your endurance by working, working, and then working some more. However, if you learn to treat all phases of your training program as a sporting game, it can be a lot of fun.

In the following pages I will outline a professional training program. Follow it and you will attain top fighting condition.

ROADWORK: Running is a very important part of your training program. It strengthens your legs, builds your wind, and is a great aid in increasing your overall condition. While there is no set rule as to when and how far you should run, many trainers will insist that you must go on the road at exactly 9 minutes, 8 seconds past 4 a.m., and run exactly 4 miles, 410 feet, and 3½ inches. How some of those dudes settled on their times and distances, I never learned.

Actually, you can do your roadwork at any hour and you don't need to set the distance in miles, inches and feet. You should, however, regulate the time to fit your overall training schedule. If you're training full-time you should go on the road in the early morning or forenoon hours. This will give you time to rest before your gym workout, which is usually scheduled in the afternoon hours. If you are working on a full-time job, then you must rearrange your training program to fit your work schedule. I've known boxers who jumped out of bed, went out for a three- or four-mile run, ate breakfast, and then reported for an eight-hour job. And that same evening at seven or eight o'clock they'd be in a gym training as if their lives depended on it. That kind of schedule requires ambition and determination, but you can do it if the situation calls for it.

Let us assume that you are training full-time. Arise at 8 a.m. Do four or five minutes of light exercises, then go to a park or open country area. If you can, avoid running alongside a busy

street or highway. Automobile exhaust fumes may not kill you but they certainly won't do you a bit of good. If done properly, two or three miles of roadwork are enough.

Start slow and jog a fourth of a mile, then sprint three or four hundred yards, slow and jog a couple hundred yards, then sprint the same distance. Alternate between sprinting and jogging. When you sprint, run as if you're trying to break all standing world records. Wind up your road jaunt with a quarter mile walk. This will give you time to cool off and return your breathing to normal.

Alternating between jogging and sprinting conditions your breathing for the actual ring combat. In the ring you fight like a tornado for a few seconds, then you spar for a few seconds. The jogging and sprinting aids you in pacing yourself to fight long distances.

WHAT SHOULD YOU EAT? I've heard trainers lay down a strict diet for their fighters, and then warn the fighter that if he doesn't stick to the diet he will never become a champion. It's my opinion, though, that that fighter won't be a champion because of his trainer's inept methods. Actually, there's no set rule as to what you can or can't eat. It is a good idea to avoid starchy foods. Don't be a glutton and stuff until you're uncomfortable. I like steak as the day's main meal. But in training fighters I've adjusted to many eating styles, and I learned early that there is more than one way to eat. One boxer can be a tiger on tortillas, another one does a fine job on spaghetti, and others eat vegetables. I've seen Filipino boxers, living on skimpy portions of rice, go into rings and fight sensational battles. And during the depression days I fought a bloody six-rounder when my only meal in two days had been a stale pack of sweet rolls. Then I had to fight off a pair of cutthroat hoods in the alley outside the arena. They were trying to take my fifteen-dollar purse.

So I say... if you can do your best on a belly full of beans, eat beans. You'll soon learn what serves you best.

I suggest you try these meals:

BREAKFAST: One small glass of juice or a grapefruit; two poached eggs, five strips of bacon or a slice of ham; toast buttered lightly and covered thinly with jelly or jam; milk or tea to drink.

LUNCH: Roast beef , chicken or ham; side order of peas, corn, or string beans; milk, tea or soft drink.

DINNER: Steak or some other solid meat; salad and baked potato; cake or ice cream for dessert; milk, tea or soft drink.

DON'T STUFF. EAT MODERATELY.

If you schedule your workout in the evening, eat your heavy meal at about 2 p.m. Then after your workout you can eat a light lunch. If your gym date is 2 or 3 p.m., eat lunch at least two hours before the session, then you eat your heavy meal at six or seven o'clock.

The length of your gym workout, whether in the afternoon or evening, should correspond to the number of rounds you intend to fight. *Example:* If you are training and conditioning yourself to appear in a four-round fight, six or seven rounds are enough gym work. Of course, though, you must work hard and get the most out of your gym work. Don't loaf. When you are conditioning for a ten-rounder you should extend your gym workout to ten to twelve rounds.

In the following chapter I will discuss pacing. Pacing oneself is the answer to long distance fighting. And once you learn it you can breeze through your bouts with little or no effort.

In conditioning for a ten-round fight you can whip yourself into tiptop shape by following this schedule: Loosen up in one round of shadowboxing. Spar five fast rounds; punch the heavy bag one round; hit the striking bag one round; skip rope one round; and shadowbox two rounds. You may rearrange this schedule, add a couple of rounds, work a little more on the bag and less at sparring or whichever seems to do you more good. However, if you work more than twelve rounds, the extra rounds are wasted motion.

Illustration 51

After the actual workout you should devote approximately ten minutes to calisthenics. Calisthenics or sitting-up exercises build up your stomach muscles. Illustration 51 is a very good exercise to strengthen your body. The medicine ball is used by many trainers and is a fairly good method. You stand facing a partner. The distance may be six feet or more. You throw the ball to him and he returns it to you. The trick is to let the full force of the ball hit you in the midsection, then grab the ball and bang it back to the partner. The benefits, if any, are derived when you tighten your stomach muscles to avoid getting the wind knocked out of you.

I like the actual punching method to develop a "concrete" belly. You put on large training gloves, stand toe-to-toe with a spar mate, leave your body wide open, and exchange punches to the region of the solar plexus. Don't block any of the blows. Remain relaxed. The only portion of your body you keep tensed is the midsection. Start with a left uppercut to his body. A split second later he lands a left to your solar plexus. Then you fire a right to his body. He follows with a right, then a left, then a right, and you fall into a rhythm, picking up momentum and power. Thus, you gradually increase your ability to take a body punch. Naturally, you want to avoid punches, but you must prepare to take it as well as dish it out.

The above body-toughening exercise serves two purposes:

1. You toughen your body.

2. You develop a relaxed punching rhythm that'll aid you in all phases of slugging.

Illustration 51 shows a good body toughener. You lower your head as close to the floor as you can, then slowly rise to a sitting position. This puts a strain on your stomach muscles and, if repeated a number of times each day, will give you a strong midsection. If you do not have a

platform of this type, lie on the floor and do the same exercise. Sit up and lie down. Do it slowly, taking fifteen seconds to rise and fifteen seconds to lower your head to the floor. You can raise and lower your feet in the same manner.

You may wish to include many popular exercises in your calisthenics session. Push-ups, chinning the bar, jumping jacks, and deep knee bends are all good and certainly won't hurt you.

You should pay special attention to strengthening your neck muscles. Place a palm on your forehead, apply pressure, then force your head forward and backward in a nodding gesture. Grasp your chin with either hand, apply pressure, then turn your head from side to side. Place a palm under your chin, apply pressure, then raise and lower your head. Alternate these exercises, and your chin will become solid, your neck strong, and, if and when it happens, you'll be able to take the heavy punches.

While we're strengthening the chin and neck, I'll mention cuts. Many fights are stopped because one of the contestants received a gashed eyebrow. If that cut boxer happens to be you and you happen to be winning at the time, the loss is very discouraging. You, as a super boxer, should know how to avoid the cuts.

Most of the bleeders are prone to cuts about the eye region. The thin skin and the sharp bones, plus a slicing punch, tend to cut the weak-skinned boxers. If you are a bleeder, fret no more. I have the answer for you.

A boxing glove, regardless of how fast it is coming, or how slicing the angle, will never cut the palm of a pick and shovel laborer. So you, as a cut-prone fighter, merely toughen the weak areas by employing the massage technique.

Of course, you can't use a pick and shovel to toughen skin round your eyes. You can, however, use your fingertips and/or the heel of your hand. Massage the weak areas, lightly at first. Start with ten or twelve revolutions, then daily increase the force and number of times. Soon the once-thin skin will be thick and impossible to cut.

Gym work is considered a drag by most boxers. It shouldn't be. It should be fun and interesting. To keep it interesting, enter every phase of training by pretending you are competing. *Example:* In shadowboxing imagine you're battling a vicious foe. Every punch you shoot, every move you make should be designed to cope with an imaginary opponent. I've seen boxers shadowboxing and their movements resembled anything but boxing. I can't say what they were thinking, but I do know that they couldn't have gotten much out of the workout.

If you want to get the most out of shadowboxing, come out of your corner and "see" a dangerous foe stalking you. Feint to draw "his" fire, block "his" leads, and counter with the same precision you expect to use in a real fight. Employ the same caution, fire the same counters, exhibit the same footwork, shoot the same punches, and the overall ring generalship you use in a rugged contest, and you'll have fun and derive the maximum benefits from the shadowboxing sessions.

Use the thinking tactics when you punch the heavy bag. Pretend the bag is a champion and you want "his" title. Pretend he leads to you, then counter "his" shots. Rake his body from the belt line to the top of his head. Work "him" off balance and launch a two-fisted attack. Flick to "his" body and hook to "his" head. Work combinations. Keep your style and don't get careless. "He" is a dangerous fighter and is trying to hang a KO on you.

When you face a spar mate in a sparring session, try to outthink him, outbox him, and practice making him fight your kind of match. You don't have the pressure on you that you have in an important fight, so you can think and learn tactics, which will make it easy to win all your fights.

Hitting the striking bag is difficult to associate with boxing, but to make it interesting I imagine the bag is the head of one of my hated enemies. So I get a kick out of the fast punches I give it. Of course, I realize the speed bag sharpens my eyes and aids my timing.

Rope-skipping builds leg muscles, helps build stamina, and prepares the balls of the feet to carry you around the ring in bursts of speed you'll need. I make a game of rope-skipping by considering it a game of skill. And it is. I dance over the rope with the grace and poise of a professional tap dancer.

If you turn all phases of your conditioning program into games, you'll enjoy training. It could cause problems, though. You may tend to overtrain and become stale. Here is how to avoid staleness: When you know you are doing everything right and feel that you are in top condition, you have probably reached the peak. If you continue your full training schedule you will become sluggish and lose your sharpness. So how do you avoid staleness? When you feel the edge coming off your sharpness, take a day or two vacation. If you are of legal age, drink a couple of beers. Go out with your girlfriend and enjoy yourself. When you return to the gym you'll still be in good condition but you'll have to work out a couple of days to achieve perfection. What's more important, you'll be eager to work.

A fighter should regulate his training schedule to reach the peak of condition two or three days before fight time. Then he should restrict his training to loosening-up exercises. On the day of his fight he should arise at the regular time, take a short walk and maybe run two or three hundred yards and take five minutes of deep-breathing exercises.

He will enter the ring like a fighting tiger.

How to Relax and Go the Distance

Many beginning boxers find it extremely difficult to go the distance. They can breeze through fifteen rounds of gym work, and still have enough steam to go ten more. In a fight, though, it's different. In one or two rounds they are exhausted and can't continue.

The beginners haven't learned how to pace themselves.

Many professionals work no more than ten rounds in preparing for a ten-rounder. They breeze through the fight without taking a deep breath.

The good pro has learned how to pace himself.

How do the good professionals acquire the ability to fight round after round without getting tired? They have learned the art of relaxing and they never tense up... even when the fortunes of battle are going against them.

The amateurs and beginning pros tense up to the point where it robs them of their true ability. In fact, they become so tense that they can't fire a decent punch.

Try tensing your body as much as you can, every muscle, and hold it for a full minute. Tired and beginning to feel the pangs of exhaustion? You bet you are. You feel weak and tired. Now tighten every muscle and try shadowboxing for a full three-minute round. You'll find it difficult

to finish the round. And if you were under the added tension of fighting before a crowd, the tiredness would increase several hundred percent.

So how do you avoid tension and learn how to pace yourself? How do you develop the ability to breeze through ten rounds? Well, friends, it's easy.

You relax!

How, you ask, can I relax when I have a killing puncher stalking me? It won't come as a gift. You must work at relaxing and pacing in much the same manner as you do other phases of boxing.

Practice relaxing when you do roadwork. Relax when you're doing gym work. Especially, stay loose while you're sparring. Learn to block punches without tightening the muscles in your blocking arm until a split second before impact. When you're in a tough sparring session, stay loose and free of tension. In a real contest, force yourself to relax.

When a killing puncher is stalking you, remain cool. As you retreat hold a defensive stance. If he corners you, block his big guns and/or clinch him, but don't wrestle and struggle with him. Fight in spurts. By that, I mean you can fight hard for ten seconds, then go on a relaxed defensive for ten or fifteen seconds. Thus, you gain a rest period and build up the energy to fight again.

You see signs, bumper stickers, and newspaper ads advising you to think ski season, think snow, think holiday, think fun, and only God knows what else. In this case, think cool, relax, and think how easy it is to breeze through a ten-round fight.

From the day you start training to become a boxer, practice relaxing. When you take a stance and you feel any muscle tighten, relax it. When you fire a punch keep loose. Don't tighten your closed fist until a split second before it crashes to the target.

Ask a sparring partner to work a few rounds throwing punches at you. Don't hit back. Block. Practice picking off the blows without tensing up until the moment of contact. *Example:* You parry a left jab. Your hand and arm remain relaxed while you're making the pawing sweep, then tighten up with just enough tension and power to deflect the blow. Then the hand and arm relax and fall back to the on-guard position.

While you're making the above move you will probably be countering with a left jab. As you put tension on your right to deflect his punch, your jab is shooting toward his chin. It zings toward the target, but the arm, hand, and all portions of your body (except the right hand which is deflecting his lead) are relaxed. The fist, arm, shoulder, body, legs and feet, remain semi-relaxed until, in a coordinated move, they all stiffen a split second before impact to produce a potent punch.

Actually when you analyze all aspects of pacing, it's easy. You can set your own pace and probably shadowbox for ten hours straight. So... with a little practice and training you can set your own pace and actually fight for fifty rounds straight.

Discard all tensions and relax. Relax while doing roadwork. Relax while skipping the rope. Relax when you punch the heavy bag. Relax through heated sparring sessions. In the battle pit you relax. Lose and discard all tension...

RELAX!!!

Strategy — Outthinking Your Adversary

Strategy is extremely important. You must be a master of strategy to gain the rating of Super Boxer. Even a knockout punch, excellent condition, the ability to pace yourself, and the other points of boxing are of little value if you don't have a brain. Of course, though, we must assume that, if you've learned the finer points of boxing, you have a brain. But you have to have more brainpower than the opposition.

Example: If you are fighting a foe of equal ability, but he can outthink you, you'll lose. The answer, of course, is to be sharper than your adversary.

In the first part of this book, I mentioned the Muhammad Ali-Joe Frazier series. I don't intend to degrade either of these men. However, as they are current fighters and people remember their bouts, I shall rehash the fights in order to give you an idea of how strategy could've been used by each fighter.

Frazier leaped in with a wide left hook for fifteen rounds. Ali did a fair job of blocking the hook but, in doing so, he left dozens of openings for Frazier. In leaping in with his left, Joe Frazier left himself open for a killing right.

Neither fighter took advantage of the targets presented to him.

Why?

We must assume that the fighters and their corner men were inept in their chosen professions. You see, Ali knew exactly what Frazier was going to do because he did it continuously for fifteen rounds. Frazier knew exactly what Ali was going to do because he did it for fifteen rounds. Although the fighters did not exhibit the class expected of high-caliber boxers, they could use the excuse that the heat of battle obliterated their ability to think. But I can't think of an excuse their handlers can use. Unless, maybe, it's stupidity.

Let us assume that you are a Super Boxer and you're boxing Joe Frazier in the contest mentioned above. It takes less than an ounce of strategy to figure what to do. Frazier is like a wound-up toy. He isn't trying to be deceptive. His left hook comes at you and you know it's going to recoil and come again. So you time your countering right to crash into his body or jaw while his hook is a foot from your head.

Bam! A possible knockout. If not a complete finisher, your punch will set him up for the clincher. And you have nothing to worry about, because Joe's wide left will be coming at you again and again and again, in the same way.

Now that you've licked Frazier in the imaginary fight, you take Joe's side and go after Ali. So you bang away with the wound-up left hook. Ali blocks it. You fire a dozen more hooks and he blocks each in the same way. And each time he blocks a hook he turns his entire body to his left as his right forearm catches the zooming hook. And each time he is giving you a clean shot from his belt line to his forehead. So you start the same old left hook, and Ali shifts the same way to block it, but you have given yourself the proper leverage for the hardest right you ever fired. You land the right to his exposed chin. And if it doesn't knock him out, it'll weaken him to the point where a fast blitz will finish him.

Fortunately for you, many fights won't require any more thinking to figure out than the Frazier-Ali fights. But occasionally you'll meet a boxer who requires real deception to make him

give you the opening for your big guns. So you outthink him and employ strategy to make him shoot the type of punches you want to counter. *Example:* If you want to knock him out with a left hook to the jaw, don't use the punch for a round or two. Shoot powerful straight lefts to the body and chin. Especially work on the body. Each time you drive the left into the solar plexus region, he feels it and he doesn't like it. He'll start dropping his hands in an effort to protect his middle. When he gives you a clean shot to the right side of his jaw, it's time to act. You feint (fake) a straight left to the belt line, but actually you're giving yourself the leverage to fire the hardest left hook ever invented. So you shoot the hook and you have a good chance of scoring a knockout.

Feinting is an important part of strategy. You fake your foe out of line by pretending to attack one area but, instead, you land elsewhere. *Example:* You shoot two or three punches to the head, then you give all indications that you intend to fire the same type punch, and when your foe moves to block the bogus attack, you shoot to his exposed body. Wham! A possible knockout.

Most boxers develop a pattern of fighting that is easy to read. They lead the same way. Their blocking never varies. They react to any given situation in the same way. In effect, they are robots or like trained animals. They are similar to a dog you've trained to chase and bring back a ball. You throw the ball and the dog runs and gets it. From the moment the ball leaves your hand until the dog brings it back, you can do any number of things. In boxing it's the same. Of course, though, your reaction must be in split seconds to counter the moves of a boxing opponent.

Let us imagine that every time you fire a straight left, your foe slips to the right and shoots a punishing right to your heart. So you trap him by countering his right counter. You deliberately telegraph your left. Pretend you are setting for a piledriving straight left, but actually you're setting yourself to trap the man. When your telegraphed left starts, the foe, with great confidence, will slip to his left and fire his countering right. That's when you make your move. You can block his right in a number of ways or you can counter with an assortment of punches. As a rule, he thinks he's in no danger and his overconfidence and carelessness will give you a chance to land a KO wallop.

If you've never seen the opposition before, it'll require a couple of rounds to figure him out. If you have an opportunity to watch him fight before you meet him, you can analyze his style. You can determine if he's a robot, a thinker, or what. You can have him defeated before you enter the ring. Of course, though, when you plot a fight in advance, have two or three alternate plans.

While I was athletic director at a base in New Guinea, a fighter awaiting assignment wrecked my fighting squad. He knocked opponents out in sparring sessions, and he flattened them in ring competition. His reputation grew, and it was only natural that I would have to tame him or make worthless and cowardly excuses.

I stalled for a couple of weeks to increase the interest, but I wasn't worried. I had analyzed his style and saw a half dozen ways to beat him. As things turned out, I never did get to clobber him in a contest. During a gym session he made an arrogant challenge I couldn't refuse. He had just flattened two spar mates when I arrived at the scene. He challenged me, but I didn't want to work at the time and I told him so. He showed his contempt by mimicking the praise he'd heard sailors give me: "Thomas is tougher than Joe Louis. Champ Thomas licked a hundred and six men without taking a rest. He's the greatest. Yeah, but he don't have the guts to spar with me. No guts, huh?"

Nonchalantly I glanced at my watch. "I've got two minutes. It's enough time." I kept my voice cool. My actions indicated that I didn't intend to get up a sweat. I merely intended to give a student a few pointers. I didn't bother to put on my gym clothes.

At the call of time we shifted to the center of the ring. I feinted with a left, then shot a crushing right to his side, followed it with a hook to the jaw, and the man fell as if he had been struck by lightning. I got out of the ring and continued my routine athletic chores.

The incident enhanced my reputation. The hundred people who saw the knockout spewed the facts. And, of course, each time they told the story it got bigger and better. But no one knew the planning I put into the victory, or just how I accomplished it. Over the next year I heard a hundred versions of how it happened. Not one version was totally true.

After watching John Pride stop his first victim I had his number. He always stalled until his opponent tried a left, then he would unleash one of the slickest one-two combinations I've ever seen. As his opponent's left lead shot toward him, Pride fired a killing left hook and followed it with an equally killing right cross. The punches were hard, fast, and if they didn't end the fight they left the victim helpless. Ending the fight was no problem for Pride after he landed those first two punches. After watching him win two fights I knew he'd be easy for me. How did I plot my victory? Well, I figured he was so used to the two punches winning his fights that he didn't give thought to anything else. So here's how I planned it and won the fight:

I knew how he would react. I stabbed the left he expected. Actually, though, I was set to fire a killing right and follow it with a jaw-breaking left hook. As I feinted with my left, he fired his left hook, but I was ahead of him with my right to his exposed left side. My powerful right, coupled with the forward lunge of his body, broke one rib, and my follow-up left knocked out four teeth.

Pride never fought again.

Similar incidents are common. I've preplotted dozens of victories for myself and my students. It worked for me and it'll work for you. It'll take a little practice and experience, but you'll be surprised at how soon you learn to analyze a fighter and make him give you the openings for your punches.

Deliberately missing a punch is a deceptive method of setting up your opponent for the "kill." *Example:* Miss a wide left hook and pretend to be off balance. Actually, though, your feet are set and you're in position to execute any type of move. However, your foe thinks you are open for the kill. As a result, he forgets defense and puts all his power into what he believes will be his finishing blast. In throwing caution to the winds, he leaves himself open for any number of counter shots. And, as you are set for any eventuality, you beat him to the punch with your knockout bombs.

Illustration 52 demonstrates an exaggerated follow-through. Notice how the boxer on the left appears to be off balance and a "dead duck," so to speak. Let's analyze his position. At first glance he appears to be off balance. Actually he is set to do anything he desires. His eye is on his opponent. Both fists are cocked. His feet are set to punch, move in and out, or sidestep.

Illustration 52 was posed to demonstrate the follow-through on a left hook. I decided to use it as an example for a missed punch. Actually, when you miss a punch, your opponent will be in a slightly more aggressive position than the boxer illustrated on the right. However, the boxer on the left can beat him to the punch.

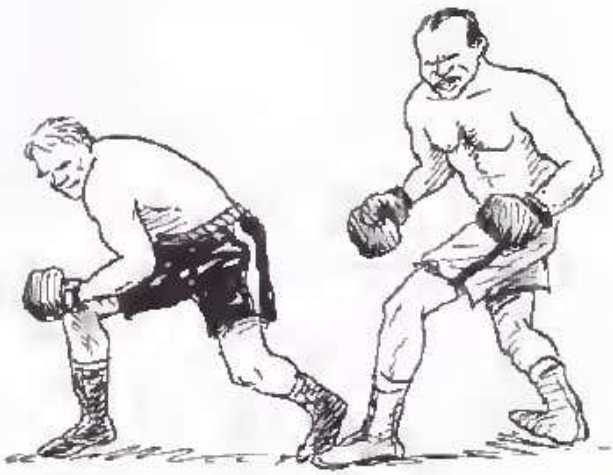


Illustration 52

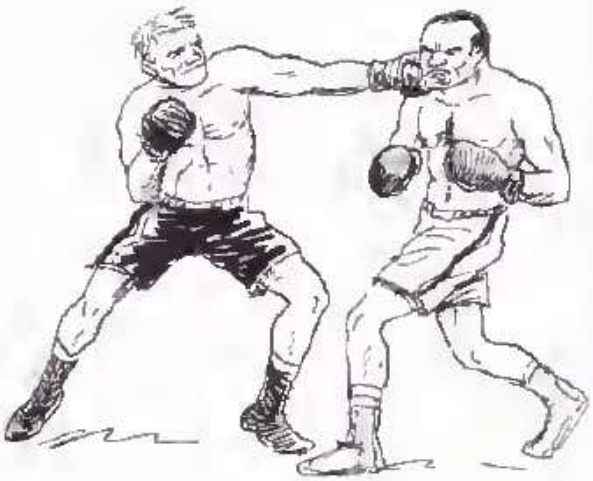


Illustration 53

Illustration 53 demonstrates how the boxer on the left completes his planned operation. From his Illustration 52 position his left erupts in a gigantic flicking drive to his foe's jaw (Illustration 53). Notice how the attacking boxer is in command of the situation. His right hand is cocked and it has a dozen targets. Also notice the position of his feet. They are perfect. Should the fortunes of war suddenly change for him, his feet won't let him down.

It's almost impossible for a fighter to be perfect in the strategy department. Sometimes he will become so intent on plotting that he fails to see simple mistakes being committed by his foe. That's where a competent trainer and corner man is worth his weight in gold. The trainer, like a military general, mentally outmaneuvers the opposition, then directs his man to an easy victory.

Of course, though, you must know every punch and every way to use it. Then you can take advantage of every opportunity.

Management

After you learn boxing from A to Z and back again, and attain perfect physical condition, you aren't guaranteed success in boxing. It takes more than boxing perfection to project you to the pinnacle of pugilism. You must have a smart and capable manager to maneuver you over and around the obstacles, and to obtain the "right" fights for you.

Unfortunately, boxing has no set rule forcing a champion to fight the number one contender. And often the number one contender falls far short of being the most competent fighter in the weight division. Slick managers and promoters maneuver and manipulate boxers like a puppeteer controlling his subjects.

Managers, like trainers, come in the kindergarten, high school, college, professional, and super professional classes. In today's closed circuit television and multimillion-dollar fight promotions,

settle for nothing less than a professional manager. Preferably, sign with a SUPER PROFESSIONAL.

What should you look for in a manager? How do you recognize a super professional? How do you know he will work for your interest? You can tell something about a manager by his past record. However, it is often difficult to separate the facts from the fiction in a manager's record. Luck and breaks often play a big part in the success of any operation, and that includes managing a fighter. Being in the right place at the right time makes the difference. After you've determined that a manager is indeed a super pro, there is no guarantee that he will even try to do the same for you that he has for others. So... it becomes a bit of a gamble.

Any manager worthy of the name should know the fight business. More important, though, he should have the connections or know how to develop the connections to give YOU an advantage over all opposition. He should have the business sense to get the most money for your fistic efforts. He should be a good PR man and strive to make your name a worldwide household word.

Managers, even the good ones, sometimes resemble doctors in a charity ward. They eye their fighters as if they are animals and think only of the dollars they can make. That type of manager will sell you down the river and never suffer one pang of regret.

Promoters have fight programs to present. If they see more dollars in matching you with a man who has too much experience, they won't hesitate to do so. If it's in the promoter's interest to crucify you, he'll do it. It's up to your manager to protect you and work for your interest. He should sign for fights in which you have, at least, a fifty-fifty chance of winning.

My advice is to accept nothing less than a professional manager, then watch him to ensure that he's working for your interest. And if you've learned your lessons well and contribute your share to the fighter-manager agreement, nothing will prevent you from becoming "champion of the world."

Self-Defense

Most of the boxing tactics I've described can be employed by you in defense against a mugger. Even if you dislike boxing, knowing how to defend yourself can, in certain situations, save your life. And it requires very little training to learn enough boxing to give you an advantage over an unsuspecting attacker. You can develop the defensive tactics, practicing alone, in your home.

Even though most of the lessons herein will be valuable to you, devote special attention to the footwork Illustrations and the stance Illustrations. The developing power Illustrations starting with the left jab (#46) will guide the way to building power for the defense moves. But the side step shown in Illustrations 8, 9, and 10 is probably the most valuable "goody" in your defensive bag of tricks.

How can the side step help you?

Let us assume that you're a petite female. A mugger or a rapist is preparing to grab you. As one blessed with defensive knowledge, you automatically shift into a solid boxing stance (see

Illustrations 1, 2, and 4). When the attacker pounces, you evade him by sidestepping as shown in Illustrations 8, 9, and 10.

The side step has worked for me in hundreds of bouts and sparring sessions. In one street encounter in Sydney it saved me from harm and maybe death. My argument with an Australian soldier had provoked him to the point of violence. He broke a Scotch bottle he was carrying and rammed the jagged end at me. In a reflex move, I sidestepped, and the enraged man stabbed a brick storefront. The force of his lunge converted him into a human torpedo, and the crash and shattering glass reduced him to a bleeding nothing. I could've pulverized him but I didn't have the heart to attack a helpless man. I shrugged and walked away from the scene.

This side step can be of aid to you in many situations. Let's say you're home alone and you admit a man (for any reason) and he turns out to be a rapist. He stalks you and you retreat. When he makes his grab, you side-step, and he lunges head-on into the wall or some other solid background. Your unexpected move will befuddle and slow the culprit long enough for you to escape.

If you have enough time, run to the apartment hall or to the street and scream. Keep screaming and running until you get help. If you don't have time to get out of your house, run to another room and lock yourself in. Arm yourself with a weapon. Then launch a counterattack if he breaks in.

Are you wondering what you can use as a weapon? Well, there are many objects in every room of the house, which in emergency conditions, will serve as effective weapons. A heavy ashtray, a broken bottle, a metal statue, or any object with a blunt edge, can be used with deadly effect.

In a newspaper account I read that a sixty-five-year-old woman cut a ten-stitch gash in a purse snatcher's cheek. Her weapon — a metal-plastic eyeglass case. In another newspaper reported incident, a twelve-year-old schoolgirl stopped a fiendish attacker by "stabbing" him in the face with her hard-covered notebook. One of my young students stopped a strange loverboy by shoving the hard corner of a paperback book at his leering face.

I cite the above examples to give you a rough idea of the range of weapons you can use. Others might include such items as: ballpoints, pins, cigarette cases, drinking glasses, dishes, fingernail files, and dozens of other blunt instruments.

But your physical weapons, if you develop them and mentally prepare to use them, will save you ninety percent of the time. A stiff left jab, especially when delivered unexpectedly, will stop a ruffian long enough for you to make your getaway. And if you develop left-jabbing class and power as described in this book, you can actually knock out rugged males.

You see, a female with fistic ability, has a big advantage. The average male is convinced that a female can't do any more than make a feeble protest. And in most cases, the females "wilt" and an aggressive eight-year-old child could walk all over them. Therefore, the mugger and/or rapist does not expect formidable opposition from the victim.

Well, I have news for the fiends. I trained and managed women athletes for a number of years. They learn fast and, as a rule, they retain what they learn. Most of my women boxers and wrestlers advanced to the point where they could defeat the average man on the street. I can cite dozens of examples in which my female athletes proved they could take care of themselves. However, the incident involving Joanie and Buck is my favorite.

When Joanie came to my wrestling school she told me she wanted to learn boxing and self-defense. She was an eager student and she got a bit more of my time than some of the less aggressive ones. I appreciate good students, and Joanie was good. I never had to explain a pointer more than once. She devoted many hours of homework to perfect the things I taught her. Her enthusiasm pleased me and reassured me that anyone can learn if he/she wants to.

Joanie didn't waste too much time before she used her boxing knowledge. Her boyfriend Buck gave me the story. He was an amateur boxer who was flirting with the idea of turning pro. But Joanie ruptured his ego and discouraged his plans.

Buck explained how Joanie "retired" him. "We were foolin' around and I slapped her. I don't know how she did it but she clobbered me. My open hand had barely touched her face when I realized I was flat on my face on her living room floor. Before I could get up, she had returned with the apartment manager and he threw me out. Now Joanie refuses to see me. She did tell me on the phone that you taught her how to defend herself. Well, I was wondering if you could teach me how to punch like that?" He shrugged lamely. "But if a girl can lick me —"

I assured Buck that it wasn't a disgrace to get flattened by one of my female protégées. Joanie had caught him by surprise just as she would've done a rapist or a mugger. Buck, or any other male, wouldn't have expected such a devastating attack from a sexy, fragile-looking female like Joanie. The surprise and ferociousness of her counterattack would've stopped any unsuspecting male.

When I asked Joanie about the fight, she said: "Buck got fresh, and when I wouldn't give in, he slapped me. Then he reached for me. His chin was there and I hit it with the left and right you taught me. He went down. I ran and got the manager. I knew Buck would recover and want revenge. I had no intention of exchanging punches with him." She giggled. "Those punches worked just like you said they would."

I hadn't seen Martha for more than five years. Her call from California came as a pleasant surprise. I was especially pleased when she said she called to thank me for teaching her defensive tactics that saved her life. She had escaped from a rapist by employing what I call "the eye ripper."

I had never used the "eye ripper" or had one of my students report using it. I visualized it as a desperate measure to use when an attacker had you pinned down, against the wall, or was choking you. I always insisted that my students practice it and perfect it. They'd start with the attacker choking the victim with both hands. The victim would bring both hands over the attacker's arms, dig thumbs along the bridge of his nose into his eyes, then rip out. In the next exercise the attacker would throw down the victim and pin him/her to the mat. Then the victim would bring the thumbs into play. Of course, the victim couldn't use full force in the workout. However, I did give them exercises to strengthen their thumbs. One was to dig their thumbs into couches, bedding, and other semi-soft objects, and practice getting force into the move.

Martha said she came out of a supermarket at ten p.m. and got into her car for the ten-block drive to her home. She had gone three blocks when a man sprang up from the back seat floor and shoved a blade against her throat. He forced her to drive to a deserted area and stop the car. Then he ordered her to get in the back seat. To try and throw him off guard she decided to "play up to him." She told him that she wanted to enjoy what he was going to do. He wasn't entirely taken in by her attitude but he put his knife on the floor and prepared to ravish her. In an affec-

tionate gesture she slid both hands up under his cheeks. Then she sprang her surprise. Both of her thumbs dug deep into his eyes and, with all her force, she ripped out.

"My back against the seat gave me the leverage to put plenty of power on my thumbs," she said. "When I ripped out I felt his eyeballs explode. He screamed. Oh, how he screamed. Both of his hands shot to his face in an effort to stop the pain. For a moment he forgot me and what he had been trying to do. It gave me time to scramble out from under him, open the door, and do a snake-type wiggle out of the car. I landed on my face in mud and gravel, but I was free. I ran to the nearest house and the kind people called the police. The cops caught the man at the car. He couldn't see and he wanted to go to a hospital.

"He told the police that he had intended to kill me. But I suppose they'll let him go free. Well, I guess he has received his. He lost the sight of one eye and the vision in the other one was cut to twenty percent. I guessed I ripped too fast. Should've put more power into my gouging thumbs."

Martha is thirty and weighs about a hundred and thirty. Her assailant weighed two hundred. But she used force and overpowered him. And she thanked me for teaching her how to do it.

Let us hope that you will never fall into a situation requiring force to defend yourself. But it is wise to prepare for such a predicament. If nothing else, knowing you can "take care of yourself" will give you the confidence to cope with unpleasant situations.

You can learn as much boxing as you want to and develop it as much as you like. Or you can develop just enough boxing skill to defend yourself in emergencies. The route you choose is up to you. Five or ten minutes of practice now and then will keep you sharp and ready to surprise any attacker.

Wrap-Up

Study this book. It'll always be useful. I advise trainers to pirate as much of the material as you want. Call it your invention if you desire. If you're interested in defense only, you'll find plenty of it in these pages. If you're an aspiring boxer the lessons in this book are invaluable. Devour the contents herein. But, after you've perfected the punches and moves I've described, don't stop seeking fistic knowledge. You'll find many teachers. You'll learn from experience.

No two fighters are alike and they seldom do anything the same way. The punches and moves described in these pages may be executed slightly differently by each boxer. People have individual fingerprints, and boxers have individual styles. And you, as a super boxer, will learn from the "individual touch" of each opponent. You'll see good moves that'll work for you. All you'll have to do is give "his" move a personal twist and it becomes "your" property.

The important thing for you is to do your best. Improve. Strive for perfection, then better it. Every time you enter a ring to fight or spar... learn. Shoot your punches faster. Harder. Improve your defense. Learn from the successes and mistakes of your adversaries.

Your opponents will make excellent moves and they'll make bad moves. They'll show you many things you'll be able to convert to your own use. You'll see men attempting action, which proves to be disastrous for them. But you'll be able to put your own "touch" on their mistakes and turn them into successes for you. Of course, though, you'll see dozens of mistakes you'll want to avoid. The important point: Keep learning and keep improving.

And when you reach the pinnacle of pugilism, don't think you know it all. They say you shouldn't knock success, and they have a point, but many successful boxers don't know very much about their sport. Many champions have acquired titles because they were blessed with animalistic fighting instincts... and a slick manager. Those champions, although they're sitting at the top, could pick up pointers from a skillful amateur. And those champions, had they learned boxing as you are doing, would go down in history as GREAT CHAMPIONS instead of just champions.

Although you may not make every move as I've described it in these lessons, this training manual is a very important guideline for you. I've given perfect examples... now it's your job to surpass the perfection herein.

When you've battled your way to the pinnacle of pugilism and wear the crown of "World Champion," and you attribute your success to the lessons you've learned in this book, I'll be pleased. If you're a person who enjoyed reading these pages, I'll feel that my writing is worthwhile. If you're defense-minded and these lessons gave you confidence to face the future, I'm convinced I made a constructive contribution. If you're a trainer who "knows" you can teach boxing better "your way," and you attempt to prove it and do a better job of training your boxers, then I'll be happy I wrote *How to Create A Super Boxer.*

Good luck to each and every one of you.

Section Two

Boxing's Stonewall Defense

Introduction

Having dealt with most of the basics of boxing in *How to Create A Super Boxer*, Champ next decided to help the growing list of students of the Thomas Technique with the "defense" part of their self-defense. Knowing from experience that a boxer must not only throw good punches but avoid being punched as well, Champ developed what he called the "Stonewall Defense." Based on stance, glove positioning and "strategic counter punches," Champ published *Boxing's Stonewall Defense* in 1978.

Champ called this book his "gift" to his readers, since he was sharing the result of many hours of boxing experience with them. He told students of the Thomas Technique that the information in this book was so powerful that all they needed to do was combine the information in this book with their own desire and determination and they would "...be on the cinch route to boxing sueeess."

See if you don't agree.

The Manly Art of Self-Defense

Boxing used to be called the "Manly Art Of Self-Defense," but you seldom hear that term nowadays. It seems that people no longer consider boxing (or fist fighting) a method of defense. That could be because the news media has downgraded boxing and glamorized karate and other Asian tactics as the only way to defend. But the fact is... clever boxing surpasses any other method of self-defense.

Every individual should learn a certain amount of defense. And, when possible, cultivate methods to conduct armed and unarmed defense action. I intend to write a book in which I teach usable defensive tricks to everyone... even the weak, the aged, and the crippled. But that book will come later. *Boxing's Stonewall Defense* and *How To Win With Strategic Counter Punches* will make a minor contribution to general personal defense. However, it's mainly for boxers, trainers, instructors, coaches, managers, and all students of boxing.

During my many years in the fight game I've heard boxing people, from the kindergarten types to the experienced pros, say: "If they can't hit you, they can't hurt you." There's a lot of truth in that statement but I haven't heard many trainers stressing defense. They jabber like a crazy parrot: "Move! Move! Jab! In the belly! Watch his right! Watch his right! Stick! Stick!" On and on it goes. And the "coaches" give more aid to the opposition than they do to their own fighters.

Many trainers maintain that the best defense is a good offense. That's great if your man has more firepower than his opponent. But if an inferior fighter tries to out-gun a stronger and tougher adversary, most likely the inferior boxer will receive a bloody licking.

Muhammad Ali has done a great deal to popularize the stand-up, cover-up style of defense. He has been fairly successful with it. However, he hasn't met any good infighters. A rugged brawler, who doesn't worry about breaking arms, could make Ali discard his ropey dopey defense. Fortunately for Ali, he never met a fighter who could take advantage of Ali's dead duck defense.

In training and teaching a fighter I spend as much time on defense as I do on offense. In fact, I stress the defense-counter-fighting mix. If you can block your opponent's punches, then land your counter shots, you'll win. And that's what this book teaches you to do.

Maxie Rosenbloom told me that he liked his slapping defense because it prevented the foe's punches from landing. "If I can make the guy miss, then land one slap, I'm ahead of the

game. If I rated any one point as a fighter's most valuable asset... it would be defense." He also agreed with my claim that trainers don't pay enough attention to defense. Since Rosenbloom won a world championship, it's obvious his defensive style paid off for him.

Although my stonewall defense didn't win a world title for me, it carried me through thousands of gym wars. The stonewall was especially helpful to me when I sparred with up to fifty sailors a day when I was navy athletic director. You see, I was attempting to teach without destroying. My stonewall defense kept me in control in the workout and teaching sessions. While in full control, I could teach effectively without discouraging my students.

I first got the "defense bug" when I was fifteen years old and a terror of the bootleg amateur bouts in the southwest. After an especially tough week in which I fought fifteen times, the hundreds of punches I'd caught left a permanent storm in my head. One of my trainers gave me some pretty good advice. He said, "Looky here, kid, you're a catcher. You had fifteen bouts this week and I ain't seen you duck one punch. It might not be so bad if you fought once or twice a month. But twice a night... even three and four times in a night, and catching all them punches... boy! You're gonna wind up being a punch drunk stumble bum."

"But I won twelve of the fifteen bouts," I pointed out in a defensive way. "Golly. I won more'n I lost."

The old timer scratched his head. "I don't know about you, boy. But... just make sure you duck some of them punches. Duck, block, run, stay home, quit fighting, something. But make sure you don't get hit so damned much. You've seen ol' Tex, haven't you?"

Tex was the worst of all the punchies in that area. He was a pitiful case and, thinking of him convinced me that I should avoid punishment. So I got busy and pestered all the trainers in my search for defensive knowledge. As usual, the variety of teachers did a great deal to confuse me. Seems like every trainer had a different idea of defense... most of them worthless.

I lost a lot of fights while I was trying to learn a good defense. Finally, though, after about five or six years of trying, I perfected a fair defense. I've devoted many years and added much to my defensive style. It's the finest in boxing. At least, many boxing experts have labeled it the best. And many of my opponents have called me "The Wall", so I guess that I'm not the only one who considers it the best. The defense I devoted many years to perfecting is the "Boxing's Stonewall Defense" I'm presenting in this book. Right now I don't know how many pages I'll write, but I'll give you enough copy and the illustrations to make the combination of defense and counter punching pay off for you.

The amount you pay for these pointers will be nothing compared to the blood I gave to learn them. Unlike my expensive and painful struggle to learn, you can pay a few dollars to avoid the hit-or-miss route I took. If I could've bought these pointers, as you are doing, it would've saved me many beatings, several losses, and hundreds of dollars.

Recently in a gym I boxed four rounds with a young fellow. I moved at an even pace, mostly on the defensive, but firing enough punches to control the workout. The youngster was amazed that an "Oldie" like me could still move through one round. Four rounds floored the guy.

He said, "I didn't hit you with a solid punch. You didn't hurt me with your punches, but you gave me a sort of helpless feeling. I'd give a hundred bucks to learn how to block and punch like you do."

I told him that I was planning to write this book and that he could learn my technique for a few dollars. And when he asked me for the exact amount the book would cost him, I assured him that it wouldn't cost more than twenty dollars.

"Great!" he said, almost shouting the word. "My last manager cut me several thousand dollars in seventeen fights. And you know something? He didn't teach me a damn thing. If I learn one thing out of your book... it'll be more than my last three trainers have taught me."

His sincerity inspired me to haul out my typewriter and start working on this manual.

What is Defense?

Boxing defense is "anything to avoid punishment." This, of course, doesn't mean that keeping out of a fight is the type of defense I'm talking about. And "stonewall" as I use it doesn't mean that you are completely obliterated by a shield. But, *Boxing's Stonewall Defense* is as close to being behind a wall as your physical structure will permit.

Before going any further let me point out some of the conventional defense tactics. Blocking, ducking, slipping punches, and dancing out of range are a few of the well-known methods of defending oneself. Versions of the above tactics are used in my "stonewall" but they aren't considered part of it.

A must, if you expect to emerge victorious, is countering. This book presents a combination of defense and counter. I think of *Boxing's Stonewall Defense*, and *How To Win With Strategic Counter Punches*... as an army tank with several heavy caliber machine guns, fighting a lone soldier with a small caliber machine gun.

I first thought of calling my solid defense a "stonewall" when I was serving as an athletic director in New Guinea. One of the bouts I matched, upset one of the participants. He was sure that I had over-matched him. "Damn it to hell, Champ," he moaned. "The guy'll kill me. If I had a stonewall defense like you got, at least I wouldn't get hurt. The way I fight, that stupid Seabee will slaughter me."

I gave him my best sales pitch and conned him into fighting, and he won. The fight wasn't worth remembering, but the "stonewall" stuck with me and I started using it as the tag for my special defense. And the comments I heard every time I fought or sparred, inspired me to experiment and increase the solidness of the defense.

As thousands of sailors staged through my base every month, I had plenty of rugged opponents to test all my defensive ideas. And, as plenty of ranking fighters were in the service at that time, I had the world's best to test me.

One 10-round fighter worked two rounds with me, then stood for a minute or two with a puzzled frown on his face. "Champ," he said slowly, "where in the hell did you get that guard? I've never seen anything like it."

"You have a reputation as a knockout puncher," I reminded him. "Blast your way through my stonewall."

"I tried that," he grunted. "I hit you with my best punch. You just grinned and nearly knocked me on my ass with a right. How the hell can you punch with that right? You got it up there in front of your face, like a catcher's mitt, then you hit me with it and I thought I'd had it. Show me how you throw that punch, huh? Show me how you punch like hell from that cover up, huh?"

In this book I will teach you what that sailor (and pro fighter) found so unusual. However, before I get into the lessons, I'd like to tell you of a session I had with a student a few months ago. I hadn't taught him any of my defensive skills, but he was a natural fighter. He was strong and could punch, and he found it difficult to understand how a sixty-year-old man could stand up to his power.

I explained to the young man that I am of the opinion that knowledge has no equal. He wasn't certain that he wanted to become a pro-fighter. He was seeking information to help him in his sport of street fighting. You see, he belonged to a "motorcycle gang" that was on a war footing with several other gangs.

After I taught him how to completely incapacitate any and all opposition, I mentioned that I planned to write a book giving nothing but "death tactics." He responded with an offer to become my first customer for the book. He handed me a twenty-dollar bill, and I gave it back to him, explaining that I was busy writing this book.

He thought about it for a moment, then said, "What happens when two guys with stonewall defenses meet in a bout?"

I told him what I'll tell you. It becomes a battle of wits. Up until the release of this book I have reserved all my stonewall knowledge for myself. Oh, I dropped a tidbit now and then, but mainly I keep the best stuff for me. Up until about a year ago I was an active participant and my defense was something I didn't want to share. Now, though, as father time sneaks up on me, I've decided to share my bag of tricks with those who seek knowledge.

As far as I know there isn't a single boxer who employs a defense as successfully as I do. But I know exactly how I'd fight a guy who copied my style. First, my ego would tell me that he couldn't be quite as formidable as I am in overall tactics. I'd figure that his inferior style would make him easy for me.

I mention the above confidence bit because I believe that it's extremely important for you to build up superior confidence. However, always be prepared to accept the possibility that you can "bite off more than you can chew." In that case, it's always good to have a big bag of tricks. Just because an opponent is a little too much in one area, it doesn't mean that he can lick you. Dig down in your fistic arsenal and call out your reserve power. If you don't have a fistic arsenal, now is a good time to build one. And *Boxing's Stonewall Defense* is a good place to start.

How to Build the Stonewall

The stonewall defense is actually your hands, your shoulders, and your solid stance. Of course, your brain, as it does in any area of life, must function alertly. Your eyes must be open at all times to spot the openings to trigger your reflexes and fire the counter shots to

give you the winning edge. Because, regardless of how solid your cover (stonewall) is, you must fire enough punches to either stop your opponent or outpoint him. In this chapter we'll concentrate on building the "stonewall."

Illustration 54

Illustration 55

Illustrations 54 and 55 give you a view of two well-known cover-ups. These cover-ups have worked well for many fighters, and they can, at times, do a job for you. However, in my opinion they are far inferior to the "stonewall defense." I will not define the difference other than to say that the cover-ups shown in Illustrations 54 and 55 do not leave the flexibility to do much more than merely cover up.

I do not favor covering up (to avoid punishment) as many fighters do. The only time I recommend a cover-up is to give you enough time to clinch your opponent and temporarily eliminate his ability to punch.

Illustration 56

Illustration 57

What makes the stonewall defense the best? Better than trying to tell you, I'll show you. Illustrations 56 and 57 demonstrate the basic stonewall defense. The models in these illustrations may appear to be a bit awkward. However, their "cover" is as good or better than Illustrations 54 and 55 show, yet Illustrations 56 and 57 give a boxer the flexibility to move in any direction and to punch from any angle.

In the following chapter I will demonstrate how to counter any punch from the basic stonewall defense (Illustrations 56 and 57). The shoulder of the model in Illustration 56 appears to be a bit low, giving a clean shot at his upper jaw and temple. However, to avoid any serious punishment, the fighter elevates his left shoulder and blocks any lead from the opposition.

Illustration 58

Illustration 59

Illustration 58 gives you a clear view of how you will look to your adversary. Notice how your feet are in position to move you in any direction. You are covered perfectly, and can fire any type of punch.

The model in Illustration 59 has shifted his protecting right glove off his forehead to show you why and how he is safe from right-hand shots, left jabs, and other punches. When he shifts the right glove back four inches and lets the knuckles rest on his right brow, he has a perfect stonewall defense.

Illustration 60 gives you a close-up of how you will look to your opponent. Your right glove and left shoulder are in perfect position. Your left glove is about four inches too low but it still doesn't leave much of a target for ten-ounce gloves. If you raise the edge of the left glove up to the cuff of the right glove, you have a perfect stonewall defense. It gives your opponent an impossible target. When you learn how to counter, which you will in the next chapter, you will become a champion.

In contrast to Illustration 60, Illustration 61 shows you how the average opponent will look to you. A few fighters will offer tighter "on guard" stances than this, but others will be

wider. At times, even the cautious boxers get careless and give you more open targets than the Illustration 61 model is offering.

Illustration 60

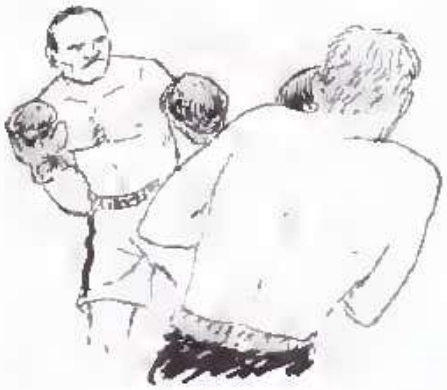


Illustration 61

If you're still wondering how the stonewall works for you, check Illustration 62. The opposition rams a powerful left, but he can't blast through the defense.

Why? As you can see, the stonewall has saved the day for you.

Illustration 62

Illustration 63

In Illustration 63 the opposition follows up with a thundering right uppercut. Again... he is foiled. He comes right back with a left hook in Illustration 64. It is blocked... not blocked by

any extra movement, but stopped by the natural stonewall defense. Notice how the defender (you) has his left shoulder, his left glove, and his right glove in the basic stonewall?

Illustration 64

Illustration 65

Illustration 65 shows the reason you have no fear of a left hook. The attack boxer has gone wide with his hook, but he can't get to your jaw. And notice... he has left himself open for your best shots. You can stop him without exerting yourself.

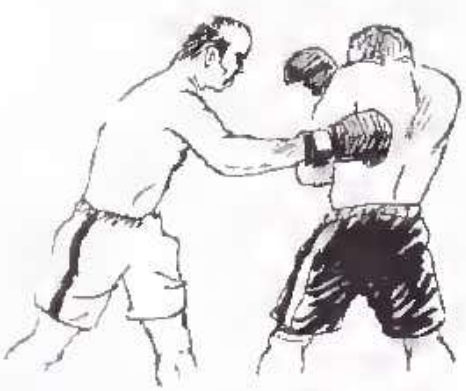


Illustration 66

Illustration 67

Illustration 66 demonstrates a fault many of my students suffer. In learning the stonewall defense, they have a tendency to turn a bit too far to their own right. This often entices the cuties to go for a back shot. In the Illustration 66 demonstration, the attack boxer does not

land a punch. Instead, his wrist is connecting with your elbow. In similar shots I've had two men break their arms when their wrists collided with the sharp point of my elbow.

In Illustration 66 the model has deliberately raised his elbow and turned a bit too far to his right, giving a kidney target to his opponent.

In many years of employing the stonewall defense I've had but one boxer land a good punch to my kidney. It didn't hurt much but it did damage my pride. It embarrassed me to have a man penetrate any area of my defense. I got mad as hell. And my anger made me feel justified in taking drastic measures. I gave him a slashing right across his mouth and nose. The referee took one look at his busted lip and broken nose, then stopped the fight.

A powerful left uppercut is blocked in Illustration 67. Again, you might think that the attack boxer can land on your right ear. However, if he attempted to do so, he would put himself at a disadvantage. In this illustration you can see many open targets the attack boxer has left you. His entire right side is open. You can land a left hook, left uppercut, left jab. And notice that your right is much closer to his jaw than his right is to your jaw. You can land a killing right to his exposed jaw.

Illustration 68

Illustration 69

Illustration 68 gives you the stonewall at its best. The man employing the stonewall, (you), doesn't offer a single opening. He has blocked a powerful punch. He can block, without moving an inch, any punch the opposition fires. But the real beauty is that you can land a number of counter shots... any one of which might end the fight. In case the attack boxer wants to follow with his right, you are in a position to beat him to the punch with a flicking left, a left hook, a right, or any one of several punches. Or... you can rest and block his right as shown in Illustration 69. Why not? The attack boxer can't land an effective punch. On the other hand... you have many options. Notice that your hands and feet are in position to put knockout power on any kind of punch you choose to fire.

Probably the most trouble I have in teaching a beginner is that the beginner is fearful of getting hit. He wants to block punches, but he's afraid to let them zing in close. He tries to

head every punch off at the pass. In other words... he reaches out to block punches. And, any time you reach out, you're playing into the hands of your opponent. When you start reaching out from your stonewall, all the opposition has to do is feint you and set you up for his own killer punches. Thus, you give him the opening he wants... and you become the sucker.

I think you can see from the previous illustrations that there's no reason to reach for the attack boxer's punches. So I caution you - DO NOT BREAK YOUR STONEWALL BY REACHING OUT TO BLOCK A PUNCH! The best way to block any punch is to stop it an inch or two from its intended target.

Illustration 70

Illustration 71

The next three illustrations are included to teach you what NOT to do. Study them. Remember them. But don't do them. In Illustration 70 you reach out of the stonewall to block a left jab just as it leaves its launching pad. In addition, you close your eyes. This gives the opposition many countering opportunities. In Illustration 71 you reach out to block a left hook. Again, as you can plainly see, its pure folly to be so stupid. In Illustration 72 you bat (parry) a left lead off course. You also throw your opponent off balance. But if you make a practice of this type of move... your adversary can feint you and make you fall into his trap.

DO NOT STRAY FROM THE STONEWALL DEFENSE! Illustrations 70-71-72 are moves you must avoid. With a little practice you can block the hardest punches as demonstrated in many of the above illustrations. Retain the stonewall and you'll always be in position to block any punch, and you'll be set to counter with killing punches. And that's what you'll learn in the next section... countering. In this section you've learned how to avoid punishment, and now you must learn how to win. The stonewall defense and the super countering technique will transform you into a boxing dreadnaught.

Illustration 72

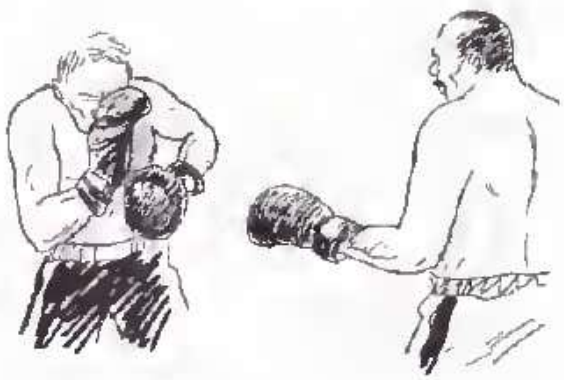


Illustration 73

The Stonewall Counters

In the preceding section the illustrations I exhibited teach you how to avoid punishment. But I did not show you how to win. Naturally, to grab victory you have to shoot a few punches. And, when you punch, it is generally conceded that you leave yourself open to counter shots from your opponent. However, when you do the countering, it takes a pretty smart boxer to sucker you and counter your counters.

If you've studied my previous book you'll have the knockout punch and the overall boxing ability to end the fight before your opponent smartens up enough to start figuring counters for your moves. If you haven't seen *How To Create A Super Boxer*, buy it and add the knowledge to what you're learning in this book.

Many people have asked me how one can mount any strong aggressive action from the basic stonewall defense. My answer: It takes a lot of practice. Not a single individual was born a top-notch professional... or even a poor performer. At random I'll select golf. How long does it take a golfer to advance to the point where he can shoot par golf? I don't know because I'm not a golfer. But, I'd be willing to wager that a young boxing aspirant can perfect the stonewall defense in a tenth the time it'll take a golfer to learn to shoot par.

From the defensive stance shown in Illustration 56 you can flick a potent left that'll win many fights for you. You can lead with the flick without giving the opposition much chance to counter. And you can actually win fights with that single punch. You see, as you are shielded behind your stonewall, you don't have to take punches. The flicking left can land and keep landing, piling up points for you.

The flick punch is often misunderstood by the layman. Recently I heard a sportscaster ridiculing a great boxer by calling that man's flicking left jab a "back-handed slap." In my opinion... that sportscaster is ignorant and very stupid. His knowledge of boxing is nil. He's a real "know nothing." The flicking left, as the mentioned boxer employed it, and as I've used it for many years, hits the target in a straight-from-the-shoulder drive.

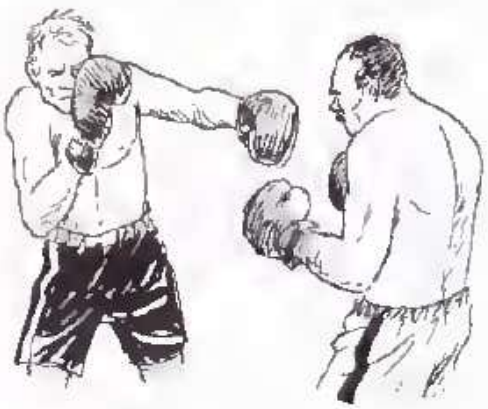


Illustration 74

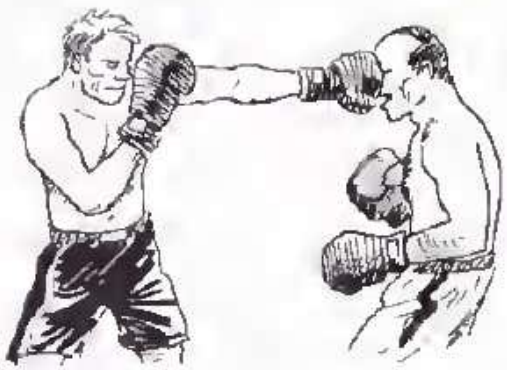


Illustration 75

Illustrations 73-74-75-76 demonstrate how the flicking left snakes to its target. It snaps out straight and true. And the way it comes in... OFFERS THE OPPOSITION LITTLE OPPORTUNITY TO COUNTER. You can land on any target effectively. It's great as a lead punch or as a counter punch. It can be shot with tap force or with knockout power.

Illustration 73 shows you in the basic stonewall stance. In Illustration 74 the flick starts to its target. It lands in Illustration 75. Illustration 76 takes the viewer in close to dispel all claims of backhandedness.

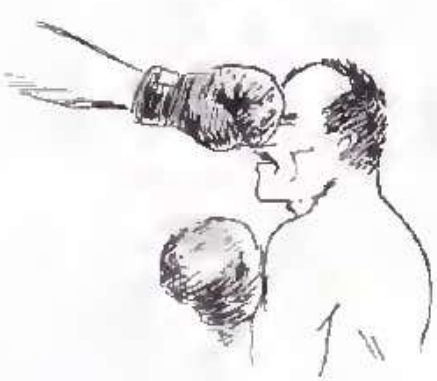


Illustration 76

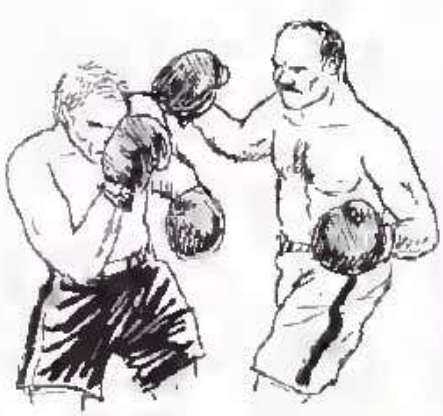


Illustration 77

In Illustration 77 the attack boxer fires a hard right that is easily blocked with your shoulder. Notice how the attack boxer's left hand has dropped slightly to get set for a follow-

up drive? The power of his right hand punch, however, hasn't ruffled you. You are set to land a knockout right hand shot, and follow it with a crushing barrage. I'm sure you can see openings for a number of punches.

In Illustration 78 I present one of my favorites. I have scored several knockouts with it. It's easy to learn and easy to use. From the Illustration 77 position you merely "lift" your left as shown in Illustration 78.

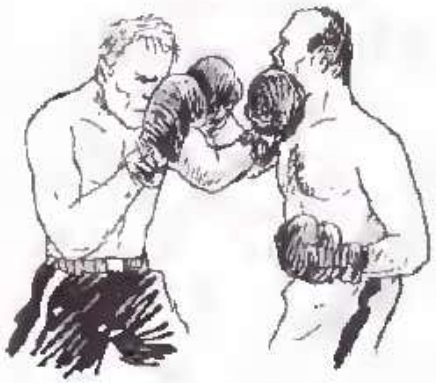


Illustration 78

Illustration 79

You can also make it a legitimate left uppercut. And, with a bit of practice, you can put unbelievable snap into the punch.

In Illustrations 77-78 you have blocked a powerful right, landed a knockout punch, and you haven't given the opposition one chance to land. It's a good start in your education to make the "stonewall-counter" a winning combination.

Illustration 79 presents a good example of the stonewall. You block his lead left, land with a powerful left of your own, yet retain a perfect defense.

As most boxers lead with their left, I present Illustrations 80-81 to demonstrate good examples of how to counter the left lead. In Illustration 80 you slide outside his lead to land a powerful left to his body. In Illustration 81 you employ the same technique to duck inside and land a crushing right to the body. Of course, you can also land to the head with either of these counter moves. Also notice that, in the Illustrations 80-81 counters, you have held your stonewall defense.

In Illustration 82 you block a left hook and, a split second later, drop a countering right to his jaw. (See Illustration 83.) In Illustration 83 your right has landed and your left is cocked. You trigger that left and, in Illustration 84, you blast it into the mouth of your foe. Meanwhile, your adversary tries to counter with a left, but your stonewall defense protects you. It leaves you in an excellent position to land a crushing right to his jaw... Illustration 85.

Illustration 80

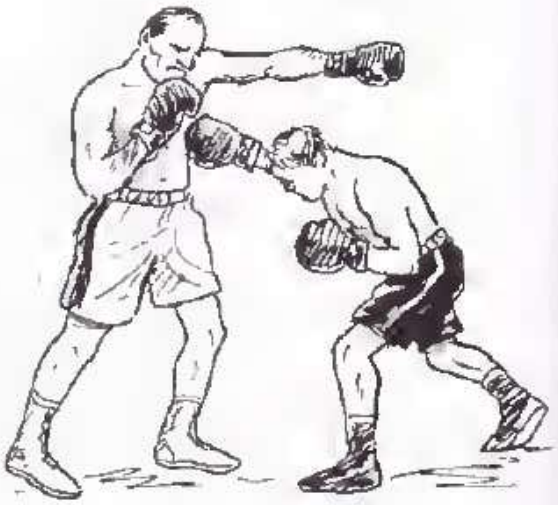


Illustration 81

Notice the position of your hands (the stonewall defense) during the above exchange. When you land a counter punch, the other hand is blocking, but it's also in position to launch a counter attack accurately.

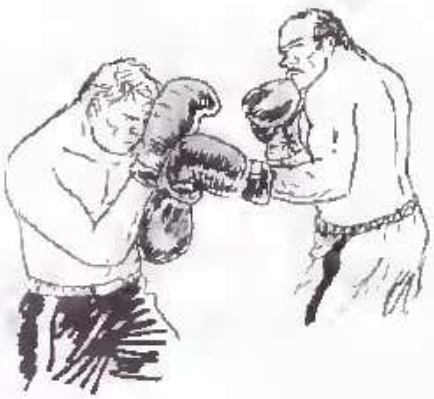


Illustration 82

Illustration 83

You can continue this type of action until you stop your opponent. And any one of these punches is capable of scoring a knockout. Even if you don't take your man out, you will win handily. Of course, you must have the strength and power to back you up. It's fairly easy to build your boxing power. All my books are helpful in your education. I suggest you buy them and study them thoroughly. Never stop trying to learn.

Illustration 84

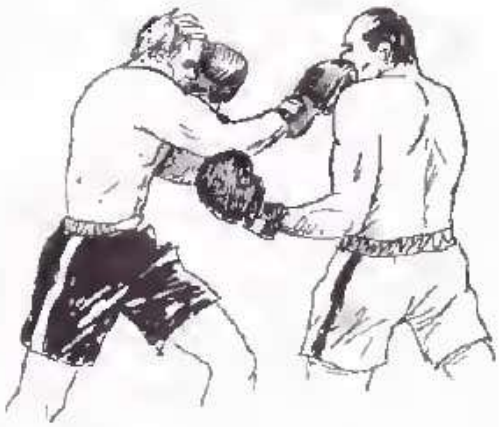


Illustration 85

In closing this section, I'd like to present one more counter you can make work for you. In Illustration 86 your opponent puts a hard right high on your head. Your right shoulder takes the sting out of the punch and it does little damage. But it leaves the attack boxer at your mercy. In Illustration 87 you blast your left to his jaw. Notice the position of your feet and the great power you can put into the punch. It's a good bet that it will stop the man. If it doesn't...

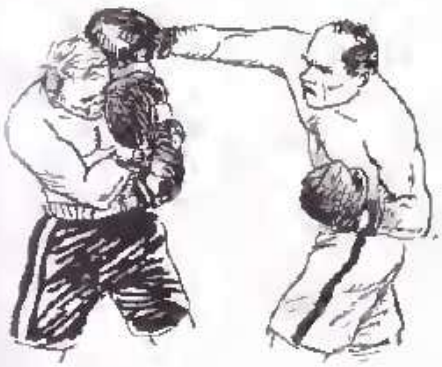


Illustration 86

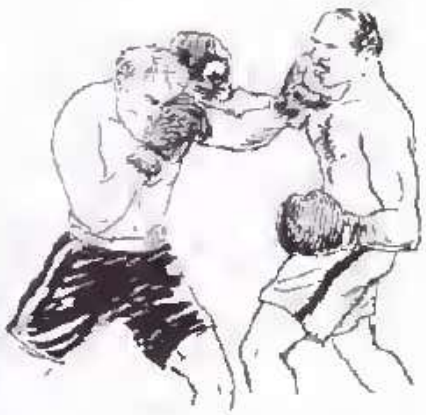


Illustration 87

you follow with a powerful right and explode it on the mouth and jaw in Illustration 88. The punch is hard but it doesn't stop him. He tries a countering left hook. You block

(Illustration 89) because you are employing the stonewall defense during this give-it-all-to-him action.

Illustration 88

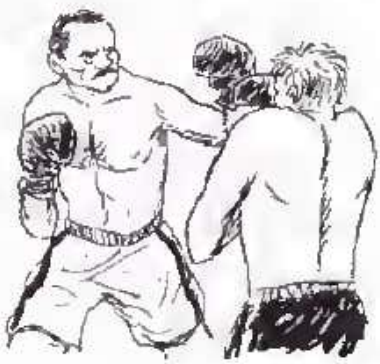


Illustration 89

His desperate left has been stopped by your stonewall defense... in Illustration 89. You are set solid and in an excellent position to punish him. As his left recoils, your right snaps out and crushes into his unprotected jaw.

Illustration 90

Illustration 90 gives a good view of the right landing. It also exhibits a splendid example of the combination of punching power and defense. The feet are perfect to put killing force on

the blow. The left hand is set to block a right the foe might try. The left is also set to follow the right to the target.

I believe that *Boxing's Stonewall Defense* has no equal. And, I believe that if you will take the time to learn it, it will make you a big winner.

It Takes Practice

It takes a helluva lot of practice to master any sport. Boxing is no exception. If you try a new fistic move it is likely to be awkward. But if you practice any amount of time it gradually smoothes out and becomes so easy that you often wonder why you thought it was difficult to learn.

One reason that there aren't too many competent boxers, is the desperate lack of competent trainers. You see, a coach in football (or most other sports) has to have heavy credentials. He has a long career behind him. Usually he played in elementary school, junior high school, high school, college, then a stint as a professional. This, of course, means that the pro coach has twenty to thirty years of football — good football in which he piled up a formidable record before he takes over the guidance of a football team.

I heard an Olympic skating star say that she started skating when she was six-years-old and devoted an average of twenty hours of practice every week until she won the gold medal. She worked under great coaches, learning her skill from the ground to the stars.

How successful do you think a basketball coach would be if he first saw a basketball today, made a few sloppy shots at a basket, then took over the coaching of an NBA team? Sounds stupid and impossible, doesn't it? Well, I've seen boxing coaches take over the training of a good fistic prospect... and the coaches had never had a glove on. I use the word "coaches" because I've seen it happen many times.

Boxing is one of the difficult sports to master, yet most any he-man with balls thinks he can teach boxing and compete on even terms with the master trainers. Even if he doesn't know a left jab from a kick in the pants, he thinks he knows all there is know about boxing.

Give the average dude a few amateur boxing bouts, and he quickly convinces himself that he invented boxing. And he goes out and becomes a "great trainer." As a result, he ruins dozens of young prospects. In football, this type trainer wouldn't get inside a stadium unless he bought a ticket. But, in boxing, there are hundreds of these guys palming themselves off as great handlers.

Under the best of conditions and with a competent coach to teach you, it takes a helluva lot of hard work to perfect boxing. If you try a new fistic move... the first try is likely to be awkward. But if you practice for any length of time... it gradually smoothes out and becomes easy. You often wonder why you ever thought it was difficult. If, on the other hand, you attempt to achieve success via the wrong route (bad instructions) you'll never make it.

The point I'm trying to make is that you should start right, then work like hell till you achieve success. This book has the pointers to guide you to greatness.

Boxing's Stonewall Defense... And How To Win With Strategic Counter Punches is my gift to you. But it is a worthless gift if you don't have the desire and determination to take ad-

vantage of it. In the final analysis, all you need do is mix the pointers in this book with your own determination... and you will be on the cinch route to boxing success. The "magic formula" is in your hands... the rest is up to you.

Section Three

How to Train and Condition Boxers

Introduction

Champ Thomas knows, perhaps better than anyone, what an important role training and conditioning plays in any athletic event. After all, Champ was still boxing long after most competitors would have retired and moved to Florida. Champ had no intention of retiring early; competing was too important. But years of competition required years of staying in shape. The result of those years is this section, *How to Train and Condition Boxers*, published in 1980.

As we will see, Champ had no one "magic method" of training and conditioning; his methods are adaptable to anyone's circumstances. And it's all covered: ways to toughen the skin to avoid cuts, diet, roadwork, gym work... it's all covered here. Champ suggests schedules and routines, but emphasizes that these should be individualized for each competitor.

Since the book was also intended as a handbook for beginning "...trainers, coaches, and managers," Champ especially wanted these folks to realize that every boxer is different; what works for one will not necessarily work for all. Every competitor and every trainer should get something from this section. As Champ said, "Add this knowledge to the points you've learned in all my other books and you'll be an expert in boxing... a champion boxer and a great trainer."

How to Train and Condition Boxers

In my book *How to Create a Super Boxer* I did a pretty good job of covering the various aspects of training and conditioning. I continue, however, to receive dozens of requests to produce a book exclusively devoted to the training-conditioning area of boxing. Fistic aspirants, who live in rural sections and those who do not have easy access to gyms and expert coaching, want a do-it-yourself plan.

Recently a customer, who has purchased all my books on boxing, wrote that he wanted a book on the best way to train himself, and others. I pointed out to him that I had covered the subject in *Super Boxer*, but he asked for more information.

Many others have made similar requests. If they want a work-free plan, I advise them to forget it. You can't walk into a gym, look around, and walk away with expert knowledge in training anybody.

It isn't done that way. It takes a lot of hard work. Great boxers, like athletes in other sports, aren't made overnight. They must work, work, and then work some more. Success doesn't come overnight. Big time trainers can't give you instant success. It is my opinion, though, that anyone can train and condition himself if he has the desire to do so. All he has to do is devote the time and, if he's doing it right, he'll get the job done.

When I use the word "trainer" I mean anyone who is coaching, teaching, and conditioning. A manager is something else. A number of trainers are good managers, and a few managers are good trainers. But a lot of managers can manage because they are good at handling business, but know absolutely nothing about the mechanics of boxing. So managing and training are different — like night and day.

This book is designed to teach you how to train and condition yourself. After mastering the techniques in this book, you will never be totally dependent on others to train you, and if you obtain my other books, you will know how to teach boxing.

This book is worthless if you do no more than glance at it and toss it aside. Study it and keep it handy as a guide. It can be worth thousands of dollars... or nothing. It's up to YOU!!!

Training and Conditioning

If a boxer (or a complete novice) is dedicated and wants to get in fighting condition, it's easy for him to do so. Knowing what to do and how to do it is the secret. It's easier and faster to work your body into condition than it is to master the mechanics of boxing. In learning boxing and conditioning, the real obstacle is the "parrot" trainer. And there are many parrots palming themselves off as legitimate trainers.

Parrot trainers have been identified adequately in most of my books. However, in case you haven't read one of those books, I'll tell you about the parrot misfits in boxing. The parrot isn't the worst trainer in boxing, but he's a detriment to the game.

A real live feathered bird parrot can mouth words, but it doesn't know what it's saying. Like when it says "Polly wants a cracker" it doesn't know what it s asking for. The bird is mouthing what it's been taught to say.

The human "parrots" I refer to in boxing do not know a thing about boxing. They palm themselves off as boxing trainers by mouthing the words they hear around gyms. Then they bluff their way through boxing by mouthing those words. But, like the feathered bird parrot asking for a cracker, the human parrot doesn't know what he's saying.

The parrot trainer is dangerous because he cons a lot of trusting, unsuspecting youngsters and puts them on a merry-go-round to oblivion. He guides them SOUTH when they should be going NORTH. He robs them of their chance at boxing greatness, and he robs the poor kids of their health and steals their money.

A few trainers come out of the trenches, so you'd think they're okay. But it isn't always true. I class boxing trainers in the parrot, kindergarten, elementary, middle school, high school, college, professional, and super professional levels.

On a scale from 1 to 10, I rate the parrot at minus zero, the kindergarten trainer rates 2, the elementary school trainer goes up to 4, the middle school operator rates a 5, the high school level trainer gets my rating of 6, and the college level trainer rates a 7. Professional trainers vary and I give them rating 8-9 or 10. The super professional, and I consider myself in this class, rate above the scale of ten. On the scale of 1 to 10... I rate myself 12.

The kindergarten-type trainer has had one or two fights and lost, but he does know how it feels to be in ring battle. He, like the kindergarten school student, can't teach above that level. The same can be said about the other levels. Example: The middle school trainer may have had ten or fifteen fights and learned about the same about boxing that a middle school student has learned about teaching. Neither of these guys can teach at the college level.

Well, I think you get the idea. A teacher of anything must know what he's teaching. A football coach must have credentials or he doesn't get a job. A doctor has years of medical school and an internship behind him before he's allowed to practice. It's the same in anything.

The parrot trainer is like a man who decides he is going to be a doctor. He goes to a hospital or a medical office and learns a few medical terms, and then he goes into business as a doctor.

A quack doctor and a parrot boxing trainer rate as super CONMEN. Learn to identify them and stay away from them.

I'm preparing this book so that you can condition yourself. You won't have to take chances on one of the misfit trainers. My other books will give you a super education in all areas of boxing. Add that knowledge to this training-conditioning know-how and you'll have professional expertise in this business. On a scale from 1 to 10 you will rate 8 to 9 or 10. Get a little actual experience and you will be in the super level category.

Boxing, like most sports and professions, is filled with jealous people. You can be doing perfect, but one of the jealous misfits (or parrots) will tell you that you're doing it all wrong. You see, a conman who is trying to parrot his way through boxing, will criticize the points you do well in, and attempt to make himself look better. The parrot trainer being a heartless conman, has no qualms in robbing you of your natural ability and putting you on the road to ruin. He doesn't necessarily try to ruin you.... he's so boxing dumb that he doesn't know any better. But the parrot trainer isn't as jealous as some of those various school types. I'll give you an example: I was teaching a young fella named Billy and the kid was doing real well. He was mastering the stonewall and his sparring partners couldn't hit him. Well, I had to go out of town for a couple weeks, and I instructed Billy to continue as he had been doing and, when I returned, I would teach him more.

Two weeks later when I walked into the gym, there was Billy in the ring taking a drubbing from a guy he was beating every day when I left. He had abandoned the stonewall and was making a futile effort to block punches with his gloves and arms. Slick Joe, as I will call him, was having fun making Billy stumble and flounder about the ring while he caught all the punches that came his way.

I knew what had happened. Billy had been suckered into changing his style. In the middle of the round I called time, and scolded Billy. "Why the hell did you change your style? Joe couldn't hit you with a handful of rice. Now he's kicking your butt."

Billy looked down at his feet, "Well, Champ, Joe said I was doing it all wrong. And Arnold (one of the gym's parrots) said that you didn't know a thing and was teaching me wrong. So I tried to do it the way they told me to. I'm kinda confused."

"And getting the crap kicked outta you," I added. "You listen to me, Billy. Come to my house tonight and I'll straighten you out."

Well, the next day Billy punched Slick Joe full of holes, knocking him cold in the third round. You see, I had put him back on the right track. He was jubilant. "Champ, I ain't gonna ever listen to them guys again. Now I understand how they talked me into doing it so Slick Joe could beat me."

As a kid, I was no better than you or Billy. I fell for the line of every parrot and Slick Joe I saw, I did exactly as they told me. And they sent me every way except the right way. Then one day a "Slick Joe" named Benny made me see the light.

Benny wasn't exceptionally good but he had a bad reputation... a neighborhood bully-type. I was about fourteen, had been boxing for nine years, but I was pretty gullible. I was giving Benny my best shots and winning. I busted his nose and had it bleeding like water coming out of the tap.

At the end of the round, Benny, who was about twenty or older, decided to give himself a break. "You're pretty good for a kid," he said. "But I can show ya how tuh be a whole lot better." I was all ears. I'd been taught to listen to older people, and I wanted to learn. Benny

went on: "You're punching all wrong and missing too many shots. Here... I'll show ya. This is the right way tuh do it."

He spent five minutes instructing me in how I should do it. "Now, that's a lot better," he said.

For a minute into the next round I followed his advice... did it his way. I got hit several times and my nose was bleeding. I hadn't done a bit of damage to good ole Benny. Then I started to think...

When I had done it wrong, or Benny's version of doing it wrong, I had clobbered the hell out of him. In doing it his version of the right way, I was getting licked. Slowly the truth seeped into my stupid head. Benny had conned me into using a style he could win against.

The round ended before I could retaliate, but in the next round I returned to my old style and made Benny pay for misleading me. He quit at the end of the round, a badly beaten boxer.

Since that day more than fifty years ago, I have made a thorough study of conning techniques of trainers and fighters. The jealous and inept people have ruined a lot of ambitious and talented boxers. And they'll ruin a lot more.

Fortunately, you won't be one of them. Why? You have acquired the Thomas Technique. Always remember, when you're confident that something's right for you, don't let a "Slick Joe" tell you that it's all wrong, especially if the other guy has some way to profit from you doing it his way.

I guarantee that if you'll take the time to master the "Thomas Technique" style of boxing, you'll be a solid winner, but you'll meet a lot of "Slick Joes" who will tell you that you're doing it all wrong. You know why? YOU'LL BE A HELLUVA LOT SMARTER IN BOXING THAN ANY OF THEM ARE. You'll be a winner. A champion.

This book, like all my books, is designed to give you the expertise to direct your own destiny. When you have mastered the lessons in my books, you will have few equals in this business. If you want to be a ring champion, you can be one. If you want to be an expert trainer, you can be one. If you want to be more than a boxing expert, you will be one. The study and work will require a lot of effort... but it'll be worth hundreds of times the money and time you spend.

I guarantee that you'll succeed if you try. I will aid you by letter, telephone, or in person (if you come to Denver). You see, I want you to be great. My ego, fattened with sixty years of successful experience, is likely to suffer if one of my students does not win.

The Thomas Technique gives you a perfect guide. Follow it precisely and you won't fail.

Training and Teaching Yourself

How do you go about training yourself? Well, it's not difficult at all. What's the purpose of training and conditioning? That's another easy one. Since this book is mainly on conditioning, we'll talk about getting in shape to fight. You have a fight coming up and you want to be in physical condition to go the 4-6-8-10 or 15 rounds the bout is scheduled for.

The first thing I like to teach a beginner is pace. If you learn how to pace yourself you can cut a lot of work out of the other aspects of training. This does not mean you can pace yourself through a fight if you are not in good physical condition.

What is pace and pacing? IT'S THE ABILITY TO RELAX AND ELIMINATE TENSENESS FROM YOUR MUSCLES while you're fighting. Example: Clinch your fists and tense all the muscles in your body ...hold them as tense as you can for a full minute. After a minute relax and you'll be tired. If you held the tight muscles for three minutes you would be completely exhausted. Now imagine you are in a fight, you hold that tenseness and add the violent exercise involved in fighting, and I think you can appreciate the importance of eliminating all the tenseness from your body.

You can hear the parrots and kindergarten guys in gyms screaming "Stay loose! Stay loose!" but they don't know why they're saying it. In fact, they do not know what they're saying. They can't explain it to their students. They've heard other parrots scream it and they parrot the words.

I've seen amateurs who could blaze through dozens of rounds in gym work, but couldn't get through two or three rounds in a real bout. Even though they do not relax completely in the gym, they are ten times more tense under fire.

Practice from the very start... pace yourself. Relax in doing roadwork, relax when doing exercises, in shadowboxing... relax. Develop a relaxed smoothness in punching the bag. And when you spar, school yourself to relax.

A good exercise is to assume the stonewall defensive stance. Relax all your muscles, then fire a left jab as fast and relaxed as you can. Then go through all the punches. Develop a relaxed rhythm in punching with both fists. Gradually you will start relaxing naturally. I'll continue to "preach" pace throughout this book because I want it all to rub off on you.

What to Eat?

Most beginners ask: "What should I eat?"

Many trainers, even pretty good ones, will tell you that you're doomed if you don't eat certain foods. One trainer is convinced that his fighter will lose if he doesn't eat steak three times a day. I agree that steak is good, but it's not the only food to boost a fighter to victory. I've seen boxers turn in championship performances on rice, beans, and bread... nothing else.

Once, when I was promoting in Subic Bay, one of my fighters did double duty, fighting two six-round goes. His pre-fight meal ...one canteen cup of rice. It was at the tail end of World War Two and all my Filipino fighters turned in sizzling performances on small portions of rice. In Depression days in the Southwest, the Mexican fighter fought on nothing except beans and tortillas. And I once fought two tough four-rounders and all I'd eaten for three days was a stale pack of sweet rolls. In carnival competition I breakfasted on one bad hamburger, then went out and, without eating another bite, scored 22 knockouts and won 14 decisions. So I'm not strict on my fighters when it comes to food.

I recommend any kind of food you can feel comfortable with. For example: If beans give you power and you feel tigerish, and you like beans, eat them. If rice gives you killer power, eat rice. If you feel that any certain food is for you... eat it.

Junk food, heavy potatoes, and pancakes are some of the foods I suggest the fighters don't go heavy on. To give you an idea of what might be good for you, I suggest the following menus:

BREAKFAST: One normal-sized glass of orange juice, two or three poached eggs; four slices of bacon or a slab of ham; two slices of toast; one or two cups of hot tea.

LUNCH: A small portion of roast beef; side order of vegetables; a dish of fruit (peaches, pears, apples); and milk, juice, or soft drink.

DINNER: A half-pound of steak; one small baked potato; salad; dessert of ice cream or cake; soft drink.

Milk is a good drink. However, many athletes suffer constipation from drinking milk. If milk does this to you, substitute another drink.

The above suggestions are no more than suggestions. Example: No two fighters are alike and their bodies do not function the same. And if a fighter is working on a job he'll require more food than a man who is devoting all his time to training.

I never place a food burden on my fighters. I do, however, ask them to eat moderately. Don't stuff. Like one time I had eaten a whole pie and a big piece of Christmas cake and, two hours later, I was challenged to fight in a tough-guy type show. Well, I lost to a guy I should have stopped in one round. I didn't make that mistake again and I hope you won't. The bottom line of eating is: eat what you like as long as you can handle it comfortably. Don't stuff. Eat moderately.

Regulating one's weight sometimes requires drastic measures. Disregard the fancy ads and the guaranteed methods of losing weight. There's only one sure way to lose weight... CUT THE INTAKE OF FOOD. Once, in a New York fight, my boxer came in three pounds over the contracted weight. The Commission gave my guy three hours to lose it. It was almost an impossible task, but he did it. How? I gave him an enema and made him take a steam bath. He also chewed gum and spit until his mouth was as dry as a sun bleached bone.

The boxer made the contracted weight and, since he had eight hours before entering the ring, he was able to eat a thick steak and drink enough water to regain his fighting strength. Water isn't too good the day of a fight, but this kid was so dehydrated that I had him drink enough liquids to aid his physical system in the long fight ahead.

I recommend that you avoid fast reducing. But if you find yourself in a desperate situation, be confident that you can lose weight quickly. As a matter of record... any healthy individual can lose his excess weight. All you do is reduce your intake of food.

Roadwork

Jogging and running has become a national pastime. The old, the young, males, females, run for fun and a doctor's promise that the exercise will give better health and a longer life.

Boxers run to build their wind, their endurance, their legs, and a wish that all the running will increase their winning streak.

The boxers and non-boxers are better off for the running they do. I've always considered running one of the finest exercises a person can do to improve his physical condition. But, like any method of learning or developing, there must be a sensible or level plan.

I knew a man forty years ago who was convinced that his son was destined to be a great boxer. When the boy was ten-years-old, the old man was up every morning at five a.m. forcing the boy to run. Rain or shine, snow or ice, the kid had to run ten miles. It was a crime against the twelve-year-old, but no one did a thing about it. With running ten miles a day and thirty rounds of gym work, the youngster was burned out before he was eighteen.

That man should've been jailed for child abuse. I have seen many others like him... many who should've been jailed for crimes against their fighters. They can't teach boxing and they can't condition boxers.

There's no set time to do roadwork and no special way to do it. Depending on the length of the contest, two to five miles will be enough. Of course, I think there is a right and a wrong way to run. How can there be a right and a wrong way to run? The twelve-year-old boy running ten miles on his toes was definitely the wrong way to do it. And loafing through X number of miles is a waste of time. Jogging at a ninety-year-old man's pace is wrong. Running along one of the busiest streets in town is bad.

A park or a country road is the best place to do roadwork.

Start your run by jogging two hundred yards, and then sprinting two hundred yards. Alternate between jogging and running. Jog at a medium pace; run at a fast clip ... like you're trying to break an Olympic record. Alternating between jogging and running is similar to the pace you'll have to maintain in the ring. Jogging represents the sparring for an opening and running represents the hard fighting you'll have to do.

In training and conditioning yourself, *you're the judge*. So do it right. If you're employed at a regular job you can cut your roadwork mileage in half. Example: If you ordinarily do two miles, cut it to one mile and try to get it in before you go to work in the morning. Normally, full-time boxers run early in the morning.

I advise a bit of exercise while you're out on the road. After you've completed your run you might want to practice your footwork and sharpen your punches (and we'll go into that in some of the first illustrations). Footwork can be sharpened in this way: Take your regular stance. Hop forward about two hundred yards, then hop backwards the same distance. Do it several times. This'll build your legs and footwork so that you can criss-cross the ring many times and not get tired.

In Illustration 91 the boxer is caught in a fast sprint. As you can see, he is really digging in and running as fast as he can. This kind of running will build your wind, as well as your legs and arms.

Illustration 92 shows the boxer in stance hopping forward. In doing this you want to hold your stance and guard in perfect position. You can also practice your punches as you dance forward and backward. Remember to keep your feet spread apart. Do not bring them together.

Illustration 91

Illustration 92

In Illustration 93 the boxer is practicing punching at the dangling branches of a tree in the park. This is a very good exercise to improve your follow through and help you pick up a relaxed rhythm, which, in turn, will help you in pacing yourself.

Illustration 93

Illustration 94

In Illustrations 94-95 we continue the follow through exercise. While you are in the park, probably after you have done your roadwork, find a tree or bush with a dangling limb. Square off at the tree as if it's one of your tough opponents. Keep your entire body relaxed. Fire jabs, hooks, overhand rights, uppercuts, and piledriving straight punches. Let your punches swing all the way through.

Illustration 95

Illustration 96

In Illustrations 93-94-95 the boxer's fist has gone right on "through" the target branch. This fighter's feet aren't right (the left foot should've pivoted with the follow though) but I think you can get a pretty good idea why you are doing this.

Illustration 96 is an excellent shot of a boxer putting all his speed into a sprint. This boxer is doing it perfectly. Try to imitate this style of running when you sprint.

Getting back to the fighting of "tree leaves'' at the park. You can practice and sharpen all your punches. Remember to select a "target" that is flexible and will not hurt your fist or obstruct your follow through. And ...remember to relax. This, as I pointed out early, is part of your "pacing." Do not tackle hardwood limbs with these park punches. You may skin your knuckles or break your fist. Dangling leaves are the best targets. Then you should wear mittens of some kind.

There is no limit to the benefits you can derive from this exercise. So give it your best shot.

Gym Work

Gym work can be a drag and leave you wondering if it's necessary. But I like to think of the gym as a university classroom. How do you get any benefits in a gym if you don't have an instructor? Well, by following my instructions in training yourself you can get what you'd get with a great trainer... and a helluva lot more than you'd get with a parrot or a school-level trainer.

To eliminate the boredom in working in a gym, try to make a game of everything you do. Example: When you're shadowboxing pretend you are actually boxing a clever opponent. As you move about the ring, "see" the opponent in front of you. Make the aggressive defensive moves you've learned in my books. Pretend the guy tries to hit you with a left jab, you block and counter with your own left. Pretend he fires a left and you slip under it with a right or a left to his body. And on an on you can go, practicing your aggressive and defensive moves.

Most guys shadowbox as if they're making it one long "calisthenics" session. They move mechanically. They fire punches they'll never use in a ring bout. In effect, they're wasting their time.

When you punch the bag, imagine it's a real-live target. Keep your feet in perfect position and your defense solid. Feint and punch as if he can kill you with a counterattack.

In sparring you should practice all your punches until they are flawless, then always try to improve everything you do. Don't worry about annihilating a gym sparring partner. Control the action, but devote your time to sharpening your fistic weapons.

The gymnasium, whether you're training yourself or working under the expert guidance of a trainer, is a place to learn and improve. If you consider the gym a horrible sweat palace, a place where you have to go and torture yourself, forget boxing. You'll never be a success in boxing if you don't want to learn and develop your potential.

Protect Your Hands

Your fists are your big guns in boxing. You must protect them. This isn't always easy when you think of the modern boxing glove. The gloves aren't designed to protect your hands.

Illustration 97

Illustration 98

Illustration 99

Illustration 100

Most of the modern gloves look like the one we see in Illustration 97. You can't make a fist properly and safely. Your fist inside the gloves looks something like the one in Illustration 98.

Study these two illustrations, then try on some of the boxing gloves the sporting goods stores sell. If you were to hit a man in a street fight with your fist as shown in Illustration 98, the hand would disintegrate. But that's the way glove manufacturers ask you to go into a ring and fight. Commissions endorse it, too.

Illustrations 99-100 show you how your fists should close in a glove. Illustration 101 is the way your wrapped hand should look inside the glove. Notice that the thumb is in position to give support to your fingers. It's the kind of fist you've been making since you were a day old. Why the glove people designed gloves to ruin your hands is more than I can understand.

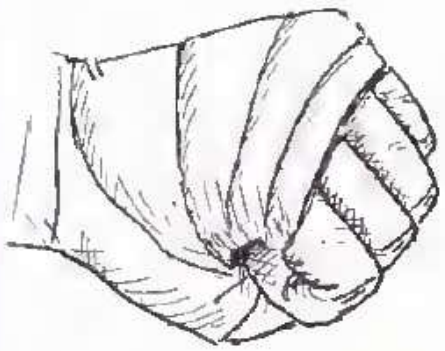


Illustration 101

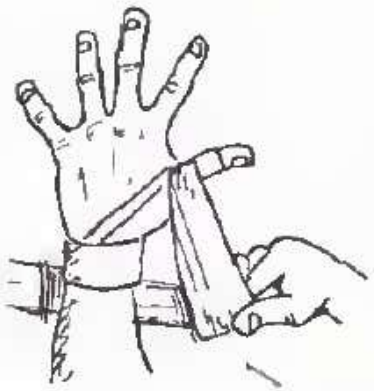


Illustration 102

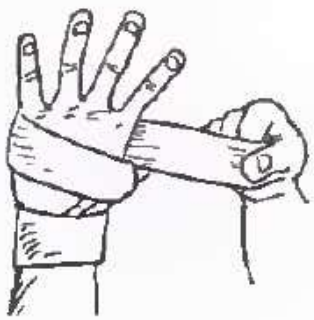


Illustration 103

Shop around until you can get gloves like the ones in Illustrations 99-100. And when you fight, ask the promoter to provide gloves you can make a fist in. You may not be successful, but you can try. I usually buy a set of fight gloves that meet my standards, take them to a match, and ask the promoter to let my fighter and his opponent use them. Or you can break the gloves in until you can make a fist in them. You do this by doing a "twist" job on them. You twist and break the padding until you can make a fist.

Before you put on the gloves, however, you should wrap your hands to give them added protection. There are many ways to wrap your hands, and most of them are bad. Most young guys, taught by parrots, wrap their hands as if they were bandaging a cut or sore. This is not the purpose of wrapping. You want to wrap to give your hands protection. You see, when you hit a solid object, like a hard head, there's a terrible shock and strain on the bones in your hand up to and including your wrist.

Selecting the proper gloves, wrapping your hands right, and punching cleanly will prevent broken hands.

Illustration 104

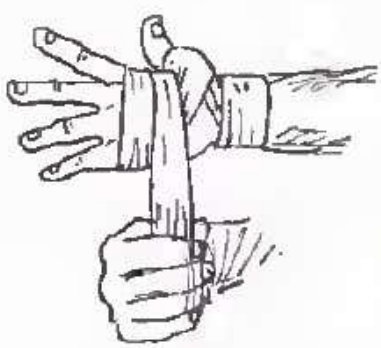


Illustration 105

Illustration 106

Illustration 102 shows you how to start the hand wrapping procedure. Hook the wrap loop over your thumb then go around the wrist (over the top of the wrist) two times. As you come up under the wrist you are guiding the wrap in the right direction to go over the top of the thumb and around it, as shown in Illustration 102. Now you take the wrap across the top of your hand as shown in Illustration 103. You bring the wrap under the palm, as shown, then

on around the knuckles twice. Don't let the wrap go too far down toward your fingertips. The wrap should not come more than half an inch to an inch below the top of your knuckles.

On the third circle of your knuckles as shown in Illustration 104, take the wrap across the back of your hand as shown in Illustration 105. Make one or two trips across the hand. (I usually go across twice, with the first time a little closer to the knuckles and the second time a little closer to the wrist.) Then go around the wrist, and back across the top of the hand almost to the knuckles. Then go under the palm and over the back, criss-crossing a couple of times, and end the wrapping procedure by going around your wrist and tying it.

In the end of the wrapping, your hand will look as it does in Illustration 101. *PERFECT.* When you do it the right way, the wraps will stay in place through the complete workout session or fifteen-round fight. And when you do it right you won't need a lot of tape, etc.

You'll see guys in the gym wrapping in all kinds of crazy ways. They'll be using padding and sponges on their knuckles. They'll be running the wraps between their fingers, but your wrap will be on right and give you more protection.

Of course, an ounce of prevention is worth pounds of cure. The proper gloves, hitting squarely with your fists landing solidly, and strong hands will eliminate most of the dangers in hitting.

I often do not wrap my hands. Why? Well, I have very strong hands, and you can too. All you need do is squeeze tennis balls, and grip your hands together (interlocking your fingers) and pit one hand against the other in a personal power struggle. Exercise your knuckles about ten minutes daily and your hands will become very strong.

When wrapping your hands keep your fingers spread as shown in the illustrations, and close your fist about two or three times during the wrapping procedure. If the wrap feels too tight, loosen it a little. If the wraps are too tight they cut off circulation. If they're too loose, they're worthless.

How Should I Regulate My Gym Session?

As I mentioned before, gym work can be drudgery and it can be fun. And a "gym" can be anywhere. We like to work in a new modern gym, but I've trained under drastic conditions. If you live in a rural area do not let the lack of modern facilities stop you. I've whipped myself in shape by working out in basements, hotel rooms, garages, barns, parks, back alleys, and in a farm atmosphere.

Recently one of my fighters complained that the gym was closed and he couldn't workout on Sunday and Saturday. As it was summer, I told him I'd pick him up at the regular time and take him to a real gym.

I shrugged off all his questions until I got him to the park. And before he could complain that the park wasn't a gym, I had him working.

He shadowboxed five rounds on the park's playground. I substituted the evergreen tree branches as the big bag and had him punch his way through five rounds. Then I sparred five rounds with him. I had him get up on one of the wooden tables and skip five rounds. To wind up the workout, I put him through ten minutes of calisthenics.

When the workout was over, he fell down on the grass. "Best workout I've had all month," he said. "I never thought of working out any place except down at the gym. Let's come here every day..."

Whether you're in a good gym or in the country, it is easy to get a workout... if you want it. But let's assume that you're in a conventional gym. Here's the schedule you should follow:

1. Three minutes of loosening up... a mix of shadowboxing and calisthenics. Work easy, relaxed.
2. Shadowbox three rounds. Work hard but relax and pace yourself.
3. Spar several rounds. Work like it's a fight. You can go easy, but keep alert and move right.
4. Punch the heavy bag several rounds. Imagine the bag is a live opponent. Practice your punches.
5. Punch the speed bag a couple rounds. If there is no speed bag, don't let it worry you. It looks good to spectators, but doesn't do much for you.
6. Skip rope for a few rounds.
7. Wind up the workout with ten minutes of calisthenics and body-toughening exercises.
8. Cool off ten minutes before you take a shower.

Don't go out in cold weather right after taking a shower. Wait until you're completely dry. And if you don't have a shower (in the park, country, or wherever), don't think the world has ended. You can wait until you get home.

After your loosening up exercises you might want to vary your gym program to avoid boredom. I often start first with the bag, or sparring, or skipping rope.

The length of your workout should vary a little to live with the number of rounds you are going to fight. I like to work about four more gym rounds than I'm scheduled to fight. Example: four rounds bout, eight rounds gym; fifteen rounds bout, nineteen rounds gym. But, like eating, you'll develop a "feel" for what is okay for you. However, don't work so much that you overdo it and go stale. If you work too hard too long... you'll start feeling listless and tired. When you get that feeling, take a few days off and rest. When you resume gym work you'll feel strong again. Take the last two days off before you fight. I like to run a mile the day before a fight, and shadowbox about three rounds on the day of the fight.

Illustrations 107-108-109 show the men shadowboxing. In Illustrations 110-111-112-113 they are sparring. Notice that they're making "real bout" moves.

Always remember to pace yourself and to sharpen your punches, your defense, your footwork, and develop your strategic ability.

Illustrations 114-115 give another example of sparring. In Illustration 114 they size each other up and spar for an opening. In Illustration 115 the man in white tries a right but the man in black makes him miss, then counters.

Illustration 107

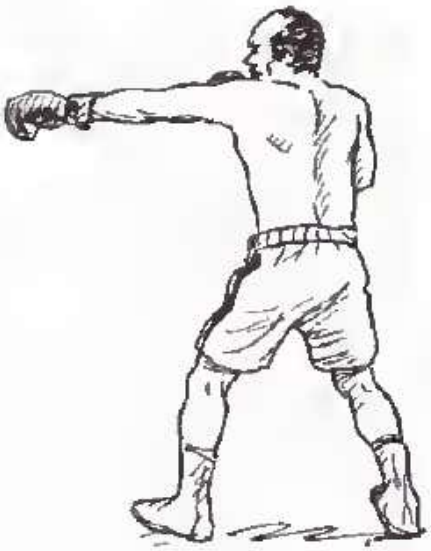


Illustration 108

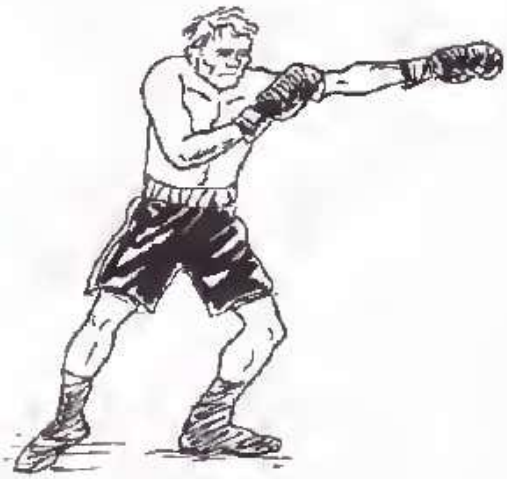


Illustration 109

Illustration 110

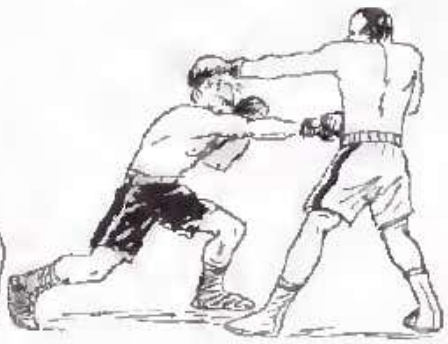


Illustration 112

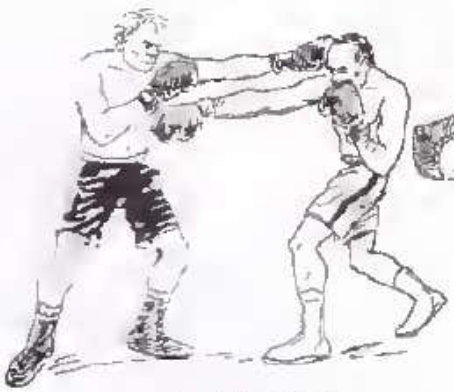


Illustration 111

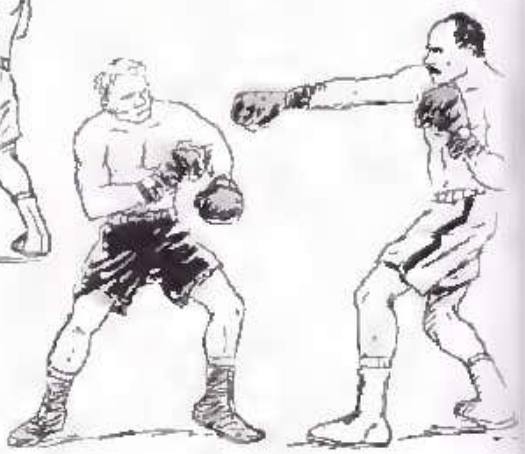


Illustration 113

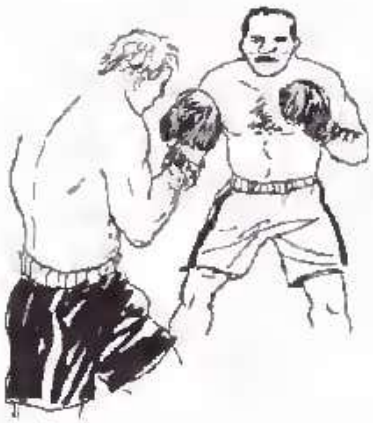


Illustration 114

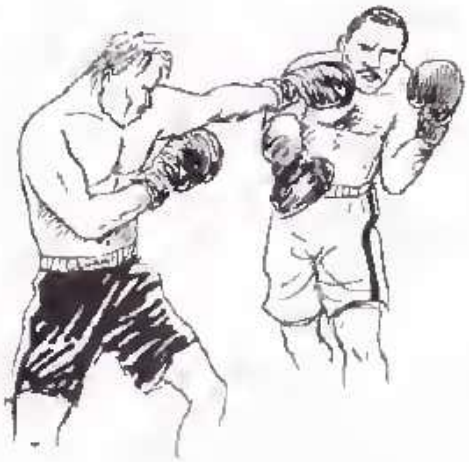


Illustration 115

Punching the Heavy Bag

Of all the non-sparring exercises in the gym, I like punching the heavy bag. You can develop power and do a good job of sharpening all points in your boxing. I look at the heavy bag as I do at a tough opponent. In increasing your punching power, you can feint, and work on all your boxing expertise.

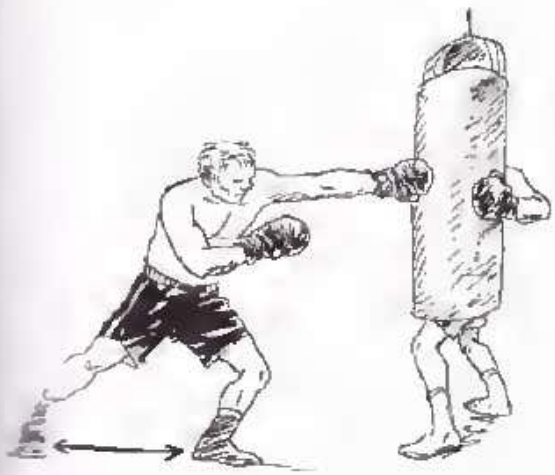


Illustration 116

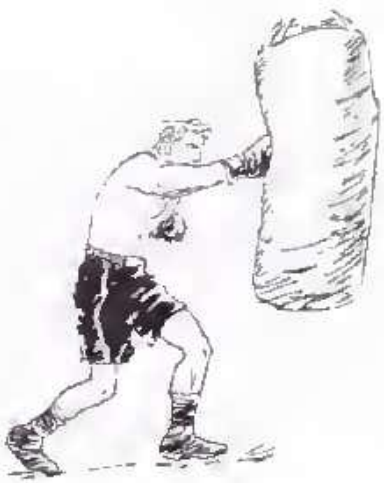


Illustration 117

Illustration 118

Don't goof off when punching the bag. Hold your defense, stance and pacing as if you are fighting in a world title bout. Illustration 116 gives a perfect example of a straight left. Notice how the feet are wide and balanced, the left is rammed into the bag, the great power is traced from the right foot through the body and arm to the bag. The fighter's straight left is stopping the bag and the fighter's strong effort to push forward.

Illustration 117 catches the boxer landing a right. The boxer is set to follow with a killing left hook. He's a little too close with the right. The punch would have been better had he extended it more as he's doing in Illustration 118.

When working on the bag give your full arsenal of punches a good workout. Speed jabs, piledriving jabs, overhand rights, uppercuts, left hooks, straight rights, and speed punching.

When punching a bag try to select one that is very soft, but heavy enough to make it hang pretty stationary. Don't push the bag around like it's some king of swing. When you punch the bag right it won't swing around in a big circle. You see a lot of beginners in gyms and they're making the bag fly all over. That's not good punching, it's pushing.

Calisthenics

Calisthenics is an important part of your conditioning program. You toughen the front side of your body and prepare to handle any of the punches, which penetrate your defense.

Illustration 119 is a very good belly toughener. But if you do not have a bench or frame like the one in the illustration, you can *get a* good tough belly by doing exercises in Illustrations 120-121-122. The boxer in Illustration 120 is keeping his butt and feet on the mat, and lifting his upper body slowly. This puts a lot of tension on the stomach muscles and, if done regularly, will give you a "scrubboard" belly. In Illustration 121 the boxer's head and shoulders are down, but he is lifting. When he lifts them about ten inches off the mat he then spreads them out slowly as shown in Illustration 122.

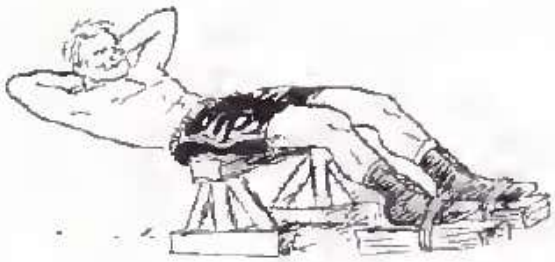


Illustration 119

Illustration 120

Illustration 121

Illustration 122

The exercises in Illustrations 119-120-121-122 should be done slowly to put more strain on your belly.

Illustration 123

Illustration 124

Illustrations 124-125 show the best toughener. It's the punching-to-the-belly workout for the body. It beats the medicine ball and that type of deal. You square off with a partner and work a rhythmic punching exercise to each other's belly. Stand toe-to-toe and don't try to block the punches. You and he land simultaneous lefts to each other's solar plexus, and then land rights to the same spot. Then you gain a relaxed rhythm... relaxed all over except the muscles around your solar plexus.

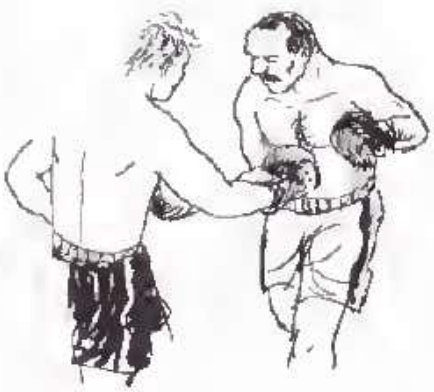


Illustration 125

Illustration 126

Illustration 127

This serves two purposes. 1. The relaxed rhythm is a great aid in pacing. 2. It teaches you to keep the solar plexus muscles tight at all times and prevents a sneak punch from knocking the wind out of you.

One parrot told me that the exercise was stupid. "You can't beat muscles onto a guy's belly," he said.

Well, he was too ignorant to understand. If you relax, even with a roll of muscles, a sneak punch will do a lot of damage. This exercise will teach you to always keep the vulnerable spot guarded.

When working this exercise start slow... with a very light punch. Gradually pick up speed and power. Remember, though; keep your solar plexus area tight, and the rest of your body relaxed. And do not shoot any fast or unexpected punches until you and your partner are ready for them.

How to Prevent Cuts

Cuts can rob you of certain victory. But you can avoid cuts, and build a resistance against them. This method could be worth thousands, maybe millions of dollars to you. It has worked for me many times and it has worked for my fighters. I call it "leather" skin.

An old-timer fighter taught it to me many years ago. "Boy," he said. "Don't mess around with messy stuff trying to pickle your face to make it tough. Here, lookit my hands. See them calluses? No way you gonna cut it and make it bleed unless you cut through the calluses. A boxing glove'll never do a thing to it. Make the skin around your eyes tough like this and you'll never get cut."

Another fighter had sold me some stinking salve to put on my face to toughen it. I'd paid him ten bucks for his remedy. But here was another trainer telling me a better way.

"How, Preacher? How can I toughen my face?"

He showed me. And here's the secret. Massage. You rub your face, the areas prone to cuts, until the skin thickens and toughens. It takes about two months of steady care, but it's worth it.

Illustration 126 and Illustration 127 show you how it's done. You have to be very careful and not rub hard at first. I've seen fighters attempt to get their skin tough over night, and it can't be done. It takes from two to three months.

Look at the palms of your hands. If you've done any manual work at all, the skin will be tough. You can put a boxing glove on your other hand and slice it across your palm. And you can have others do the same. It can't be cut with a glove. Well, your tender cut areas can be made as tough as the palms of your hands.

I call it getting a coat of "leather skin." And when you do the leather skin job on yourself or on others, you are giving the recipient a "coat of armor" ...a million dollar gift.

This book has given you a good guide to training and conditioning yourself. But it requires you to work to make the guide *work for you.* Add this knowledge to the points you've learned in all my other books and you'll be an expert in boxing... a champion boxer and a great trainer.

Section Four

The Thomas Technique Series

Introduction

In 1983, Champ published a series of manuals that were designed to explore all phases of what had become known as the Thomas Technique. Each of these volumes is a treasury of simple directions that, if followed to the letter, would produce the kind of fighter that Champ had trained for decades: poised, alert, quick, prepared and physically fit. His devotees cheered the appearance of these volumes; each topic was covered individually and in detail. If desired, they could purchase only the manual that dealt with their personal "problem area." However, few could resist obtaining the entire set. After all, who wouldn't want further insight from Champ on topics such as stance, footwork, left jabs and hooks, and strategy?

Here, for the first time, we include the entire series as Section Four of this volume. Champ would ask, "Are you still paying attention?" because, as he has told us over and over again, it is ultimately up to us to take advantage of this information and become a kick-ass boxer!

How to Develop Boxing's Best Stance (and Take Advantage of All Your Opponents)

I think I'm safe in saying that 90 percent of all boxers going into prize fighting want to win a world championship. The remaining 10 percent, if the percentage is that large, fight only to make a few bucks or to prove to themselves that they have the moxie to fight.

This small book is for all boxers but mainly for the aspiring champions. You see, the boxer who wants to be champion will face the most obstacles. Bad management, poor training, lousy breaks, and very strong opponents are only a few of the roadblocks he faces.

Poor trainers and inept teaching methods can be disastrous for any boxer, especially the novice. Bad management has always plagued boxers. Most of the bad breaks can be avoided if a boxer has good management. Strong opposition in the ring will always be a force to contend with. Excellent teaching and smart management can put the world title within your grasp.

Teaching and training is where I can help you.

I have written a dozen books on "How To Box" and it has been said by many people that I have made a major contribution to boxing. From all over the world young boxers, veteran trainers, and a few top-notch boxers write praising me for helping them advance their careers. My book *How to Create A Super Boxer* covers all areas of boxing. My other books specialize in the various areas of boxing. At least one of the books has sold in every state, all Canadian provinces, and in eighty-seven countries.

This will be a "specialized book." I will concentrate exclusively on stance and how it can give you victory.

If you've watched boxing for any length of time you've seen hundreds of stances. Chances are, though, you never gave the importance of stance much thought.

In recent years, and I suspect this is due to watching others on television, boxers have adopted the stand-up, hand-held high-style of boxing. Back thirty or forty years ago, the fighters had more individualism in their styles. When you saw a man from California boxing one from New York the men were likely to have totally different stances. As a result, the contest was a test between two contrasting styles and it made a very interesting battle.

I favor individual styles.

What makes an individual style? Well, we have the southpaws, the bob-and-weavers, the sluggers, the fancy-dans, and the combination boxer-slugger styles.

My style of boxing always drew attention. I was different. My style of attack and my stonewall defense and my stance puzzled my foes. And by the time they could figure me out they were waking up in the dressing room wondering what happened.

The mystery centered around my stance. If they did figure me out before I knocked them out, I switched to another stance just as puzzling as the first one. But it wasn't always that tough for them.

In my first three hundred fights, mostly in carnival and kid bouts, I merely sailed in firing both of my hands in windmill style. I won some and I lost several. And usually, in both win and lose situations, I took more punishment than I needed to.

Then, one night, I learned the value of stance.

I was in terrible condition and took the bout on a moment's notice... literally. I hadn't put a glove on my fists in two or three months. I was visiting my cousin and he, knowing that I was a boxer, treated me to a fifty cents balcony seat at a boxing show.

One of the featured boxers had failed to show, and the promoters were in a bind. The announcer explained the problem to the spectators and asked if there was a man in the house who would take the missing guy's spot on the program.

"I bet I could lick him," I boasted to my cousin.

He responded in a louder than normal tone. "Yeah! You can lick 'em." He stood up and yelled, "Hey! My cousin will fight him. Hey... up here."

I didn't have any boxing gear but in less than five minutes I was in the ring. I was wearing a pair of old tennis shoes because that was all I could afford. So I stripped to the waist and somebody put gloves on me.

My opponent was a hardheaded country-boy type. He was about twenty-five and looked harder than nails. The guy soon proved to be tougher than he looked. The first two rounds I sailed in and fired punches. "Tuffy" was the guy's name and I figured he'd earned his name. He was fifteen or twenty pounds heavier, twelve years older, and could punch harder and faster than I could. In other words... he was kicking the shit out of me.

In the fourth round, a mile behind on points and so tired I could barely stand; I fell into a low crouch and extended my left straight out toward Tuffy. The crouch and the extended arm was a desperate attempt to ward off the attack I knew was coming. Tuffy hesitated and studied my stance. He was puzzled because he had not seen a fighter do what I was doing.

His hesitation gave me a moment of rest and a bit of time to think. I didn't know what to do but Tuffy's handlers gave me a clue, They yelled, "Left hook. Left hook. Straighten him up with a left hook. He's wide open. Left hook, Tuffy. Left hook."

I watched as Tuffy comprehended what his handlers were screaming for him to do. A new confidence came in his eyes when he realized the reason his corner was in such a rush for him to left hook me. He could see the praise he'd get for a knockout victory. He moved forward, letting his left make a wide sweep toward what he "knew" was a cinch target.

Although I was low, my head about waist high, and I appeared to be in no position to counter or give any kind of comeback, my feet were balanced. His left was wide and his chin was wide open. So I just moved in a little, stepping to my left with my left foot, pivoting on

my right foot as I put all my body power into one of the hardest right hand punches I'd ever fired.

Tuffy was counting on his hard left hook to finish me. He had forgotten defense because he'd thought I was "out" on my feet. With a lot of driving force behind his left, his own momentum pushed his chin toward my countering right. All the power of my body was behind and on my right when it exploded on his chin. He fell so hard that he almost broke the ring down. Tuffy was carried from the ring.

Thus, by accident, I learned the importance of an unorthodox stance. And since that fight I have employed the same stance to win several hundred KO victories in a dozen countries. Many times, even though I was in good condition, I pretended to be dead tired to sucker my opponent in, just like I did Tuffy.

In carnival competition I once stopped nine men on the same program by using the "tired and out on my feet" ruse. Normally I'd have had to change tactics once or twice to keep fooling the guys, but they kept falling for the trick and I kept knocking them out until they'd all received the same dose of medicine. It was like setting up ten pins... set 'em up, knock 'em down.

With any stance you must learn how to make it work for you. You can cover any way you desire, but if you don't know how to react to your opponent's attack, you won't last very long. I've heard guys, after watching me fight, boast that they could "kill me." One guy said, "I'll knock him out in ten seconds." Well, there was a ten second knockout but he was the victim, not I.

You see, after my fight with Tuffy, I started working and developing unorthodox stances and experimenting with ways to make them work for me. One manager, when he learned that I'd knocked out more than four hundred boxers, said that my style was okay against yokels and carnival boxers, but it'd never work against his title contender.

I knew what he was telling his fighter. It was easy to outsmart him and sucker him into my right. He left town shaking his head in disbelief.

If you're smart you can sucker a "smart boxer" much easier than you can a beginner or yokel or carnival or street fighter. All you've got to do is feint and lead a smart guy. A beginner is usually so inexperienced that he doesn't know what you're doing. So many of your good fakes are lost.

This book is small and, at first glance, many will think they are getting short-changed. But if you can make one of these stances work for you, and there's no reason you can't make them all work, this small book can be worth thousands (maybe millions) of dollars to you.

By learning the value of stance and perfecting all these stances I'm presenting to you, I've earned many thousands of dollars. So... you're getting a value worth many times the five or ten you pay for this information.

As I've said before, a book is little more than a guideline. If you glance through a book and then toss it aside, you've lost the time it took you to glance through it.

If a reader of my books takes the time to study them and interprets the lessons properly and correctly, that reader will profit a hundredfold. And if he finds a lesson difficult, he should study and keep studying until he masters the maneuver.

Most anything you try for the first time is a bit hard to do. Even when, as a baby, you learned to walk it took a lot of falling to master the art of a simple walk, which you now take for granted. Think about it... if you'd given up the first time you fell when trying to walk for the first time, you'd be crawling around on your belly... now!

Practice makes perfect. So study these stances and perfect them. They can make you king of your division.

The Various Stances... Good and Bad

As I mentioned, the popular stance in today's boxing is the stand-up, hands-held-high version. There is a good case for this style. It's easy to learn. The hardest part of this stance is learning to hold your hands up. And it's reasonable to assume that if your hands are up around your face it offers a lot of protection. The style has been employed successfully by all classes of boxers.

But I'm always pleased when I see one of my adversaries employing the "popular" stance and style of boxing. His hands are high and that appears to be an obstacle. But it's a joy for me. I see what I'm after... his chin. His chin is well above his shoulders, protected only by his gloves.

What am I going to do about it?

To punch, the boxer must lower a gloved hand, one or both of them, and that leaves his chin sitting up high on a tee. All I need do is "drop my big bomb" on his exposed chin, or another portion of his body that is open.

That's where my unorthodox stance comes in handy. It's what I've been expecting, have known would happen. I take advantage of his poor training and lack of ability and put him on ice.

Illustration 128

Illustration 129

Before I teach you the GOOD stances, I'll show you the stances you see too often.

Illustrations 128 through 132 give examples of the popular stances employed by many boxers today. The hands are high, the chin is high, and the feet are almost parallel. The boxers are easy to set up for a crusher and easy to land on.

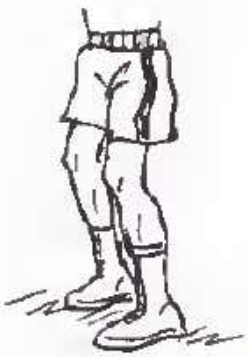


Illustration 130

Illustration 131

Illustration 133 is the exact stance I "invented" to beat Tuffy. Since then I have employed it to KO more than 400 opponents. One of its great values is that it appears to put the user (you or me) in a position where he can't do too much. And therein lies the deception that gives it superiority over other stances.

Illustration 132

Illustration 133

Let me explain how it works. It's easy to learn and it's effective. After watching me work from this unorthodox stance (punching the heavy bag) Gene Tunney said, "Champ, you can put more leverage on a punch... than any fighter I ever saw. Even more power pound for pound than Jack Dempsey or Max Baer or Joe Louis. I can see that you've done a lot of work on it. That educated step you take in landing the punch gives it extra power."

The "step" is simple. In Illustration 134 you step forward with your left foot and ram a killing left into your opponent's mid section. You do the same in Illustration 135. In Illustration 136 you put a straight left on his chin. To land effectively with your right, you should step forward to your left with your left foot, pivot with your right foot and twist all your body into the punch... a right hand as shown in Illustrations 137-138. With a little practice, you can put double force into all the punches. All you've got to do is "time" your opponent and catch him coming in. It's easy to learn and it will give you tremendous knockout power.

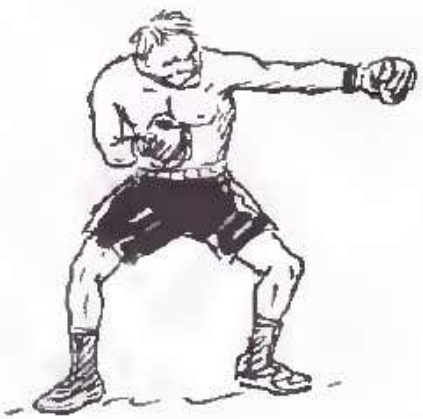


Illustration 134

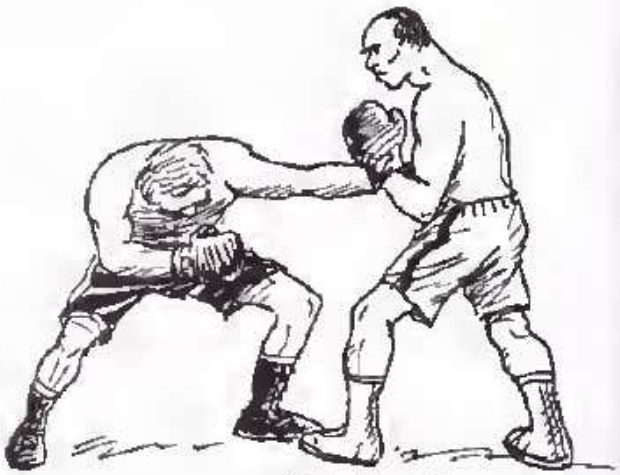


Illustration 135

Every time I watch a rush-in fighter I think of a hundred fighters I caught coming in. Any guy who came at me like a tiger... went out like a broken light. I kept practicing, and still practice, until I could counter any punch, even the fastest punches. You can do the same or better.

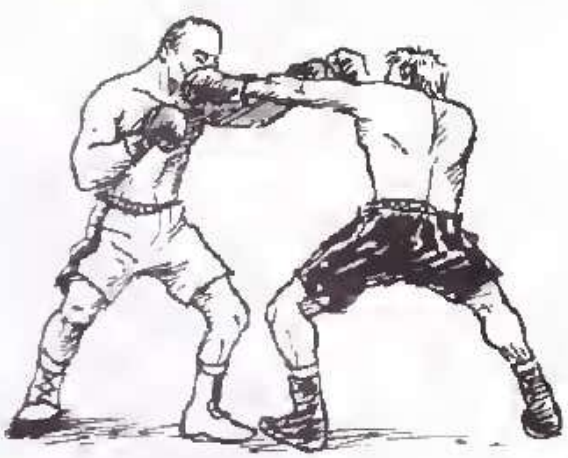


Illustration 136

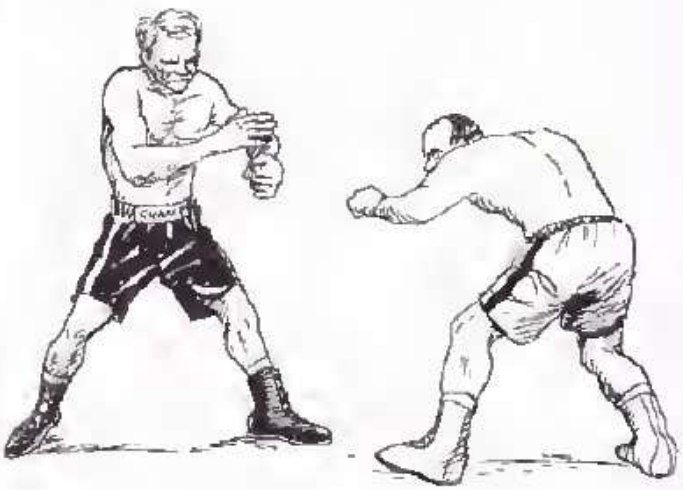


Illustration 137

I've flattened dozens of boxers with the punches I display in Illustrations134-135-136. The right shown in Illustrations 137-138 has bagged me most of my one-punch knockouts and you can stop all your opponents with the punch. A little practice will give you the MAGIC TOUCH.

Although I do most of my damage with counterpunches, I know how to make a fighter lead to me. If he doesn't lead, I carry the fight to him with a series of feints and a few ramming lefts like in Illustrations 134 and 135. As you can see, this type of punch is hard for him to counter. It keeps you covered and in a position to follow with other punches. From the usual stances he doesn't have the reach to touch you. Most will try, though, and that's when you get them. From the Illustrations 133, 134, 135 and 136 you are set to fire a ramming left jab, a killing right hand, an overhand right, a left hook, or back off. You can also launch a two-fisted attack of your own without much danger of falling into one of his traps.

One Navy champion who had a string of a dozen consecutive knockouts (I think I mentioned him in one of my other books) challenged me and I stopped him with this maneuver: From the Illustration 4 stance I faked the Illustration 134 shot, then I countered his countering left hook with a right as shown in Illustration 137. I followed the right with a powerful left hook to his jaw, and the right-left combination stopped him cold. The crushing defeat ended his fistic career.

When your opponent sees you in the Illustration 133 stance he's going to: 1. Wait for you to lead. 2. Flick a left jab to feel you out. 3. Fire a right to your left side. 4. Try a hard left hook to "lift you up for his other punches."

Let's take them one at a time. If he waits for you to lead... Lead. You can flick a left in a "feeling" action. You can back away, pretending to be scared. Or you can step in with a pile-driving left as in Illustrations 134-135-136. By using your left to lead... you always retain your stance so that you can put over a "finishing" right or a "finishing" left hook. If he flicks a fast left, it doesn't give you much chance to counter effectively. But a left flick is easy to block and it doesn't pose much of a threat. But you can pretend his left flick is troubling you and lure him into giving you a clear opening. When he gets a bit careless ... you can drop your big bomb.

If he tries a right to your left side... well, it's not as easy as it may look to him. It's easy for you to avoid his right. It's almost impossible for him to reach your head with any kind of punch and it's hard for him to reach your left side. Your left can give a lot of trouble to the guy who tries to batter your side. I can recall being hit only once with a right in the left ribs. It embarrassed me more than it hurt me and I retaliated so viciously that I almost ripped his nose off his face. From the Illustration 133 stance you want your opponent to try his finishing left hook, then go inside with a straight right to his body or head. My favorite target was the left side under his left lead. I broke many ribs with the body shot. Once I broke a guy's rib and a splinter of the rib exploded out through his back. You can do as well or better than I did. Just tell yourself that you are the best, then prove it.

To practice these killing punches, ask a friendly boxer to act as a target. Pad his mid-section so that your punches won't injure him. Then ask him to fire away with the type punches you want to learn to counter. Don't let the spar mate get cute and try any fancy stuff until you can counter the standard punches. I keep spar mates shooting left hooks and left

jabs until I can counter them. At first have the boxer go in slow motion, then have him pick up speed. You'll be surprised at how fast you'll learn to slip and counter punches.

Take the Illustration 133 stance and ask the spar mate to try a wide left hook in slow motion. It'll be easy for you to go to his left side with a straight right. Take it easy unless you have the target area padded. You can also shoot ramming straight lefts to his body.

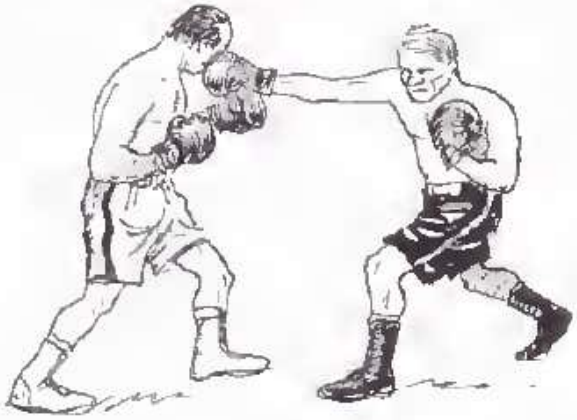


Illustration 138

Illustration 139

I consider Illustrations 133 through 138 aggressive-countering stances and action. Illustration 143 is a stand-up boxing defensive stance. It's a version of the Illustration 133 stance. Illustration 143 is my world famous "Stonewall Defense" stance. In many ways it is more valuable than the Illustration 133 stance. As you can see, the Illustration 143 stance doesn't give your opponent many targets. Yet it has a lot of flexibility and gives you freedom to outbox your opponent. You can also put enormous power in your punches. And when you achieve perfection in all these stances and perfect the punches you can fire out of these "fortresses," you'll be a super champion.

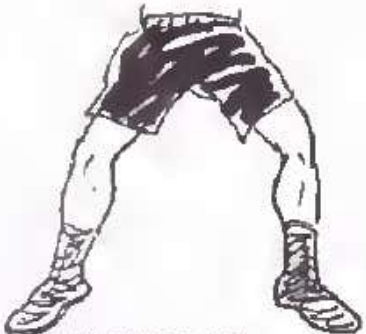


Illustration 140

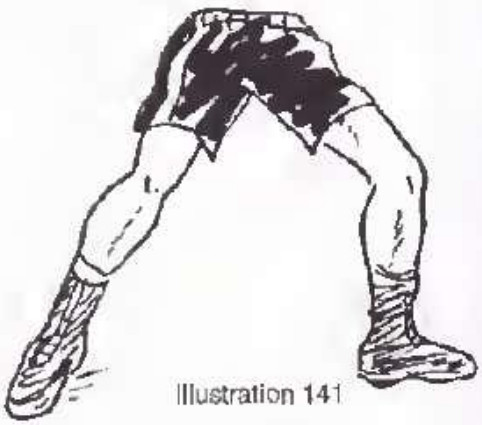


Illustration 141

Illustrations 146-147-148-149 demonstrate the punches you can fire from the Illustration 143 stance. Illustration 144 shows the step Gene Tunney mentioned when he complimented me on my punching power. Illustration 145 shows how the feet should be when the right

hand lands. The X at the right of the left heel is where the left toe was when the punch started. Notice how the foot has moved forward, and how the right foot has pivoted and the toe dug in to put more power on the punch. The entire body should twist and "go into" the punch along with the pivoting-pushing foot. Then if you've timed your punch right and caught your opponent coming in to nail you... your punch will be a real killer and there isn't much chance that he will survive.

Illustration 142

Illustration 143

Illustrations 139 and 142 are the southpaw versions of the Illustrations 133 and 143 stances. Illustration 142 gives you a perfect shot of the Perfect Defensive stance. Your opponent does not have a target. You are in a solid fortress and can fire any of your big guns. Actually you're more like a "super army tank" with a number of big guns protruding from both sides and the rear instead of only the tank's front., You can move in any direction, hold the solid defense, and still remain in position to punch with knockout power. You can flick the right, ram it with stunning force, hook it with KO power, or shift in with a finishing left... straight, uppercut, swinging wide hook.

Illustrations 140 and 141 demonstrate the wide-legged way your feet should be in all of my stances. The trouble with most fighters is they stand too close. Meaning, of course, that their left and right feet are too close. They don't have the proper balance to put great leverage into their punches. They can't move fast and still retain their punching power. Many of the amateur handlers disagree with me, but I've proven time and again that my stances are superior.

A few of my students have trouble pulling into the "turtle-like shell" of the stonewall defensive stance. They've gone around all their lives with their necks stretched high and their backs ramrod stiff. All their lives they've been told not to slump, not to slouch. Well, in boxing you must learn to slump and bring your shoulders up in a sort of wrap-round to protect your jaw and chin.

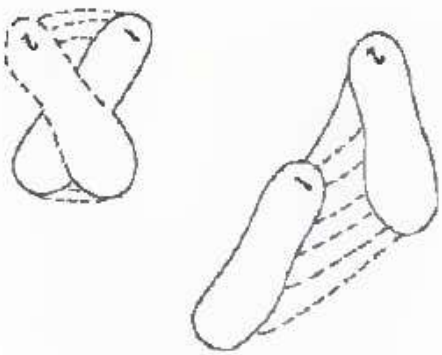


Illustration 144

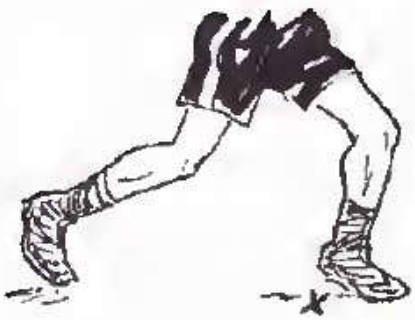


Illustration 145

It's pretty discouraging to teach a boxer who has no bend in his back. A straight spine may be great in the Army, but it's a detriment to you in boxing.

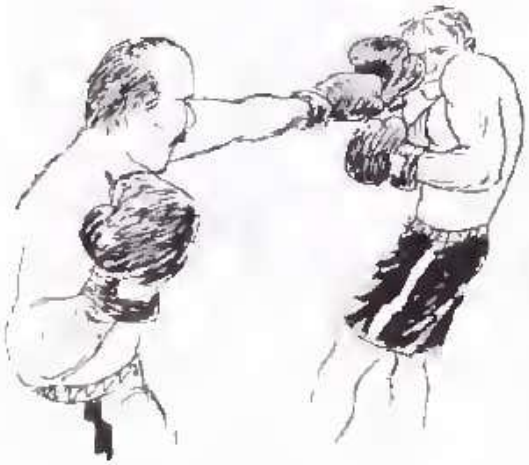


Illustration 146

Illustration 147

I present Illustrations 150-151 to aid you in easing into the harder stances. I use the word "harder" because I know my stances aren't as easy as merely placing your elbows on your beltline, then raising your fists up along your jaw lines. (That's the way most know-nothings teach their students.) But I guarantee you that when you learn the stances presented in this book, you will be far superior to the "know nothing" graduates.

Illustration 150 is a "wider" version of the Illustration 133 stance. All you need to do to change Illustration 150 to 133 is lift your left hand, extend it out, then tuck your chin a little closer to your shoulder and maybe crouch a bit lower. Then you're in position to destroy your opponent.

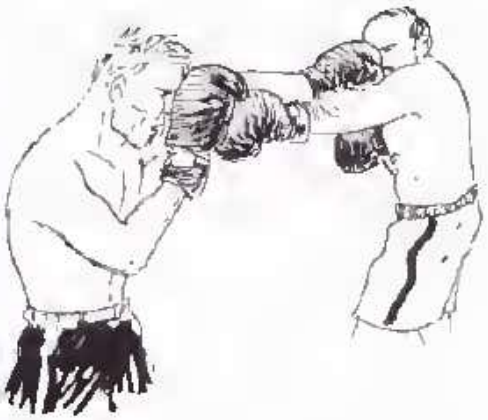


Illustration 148

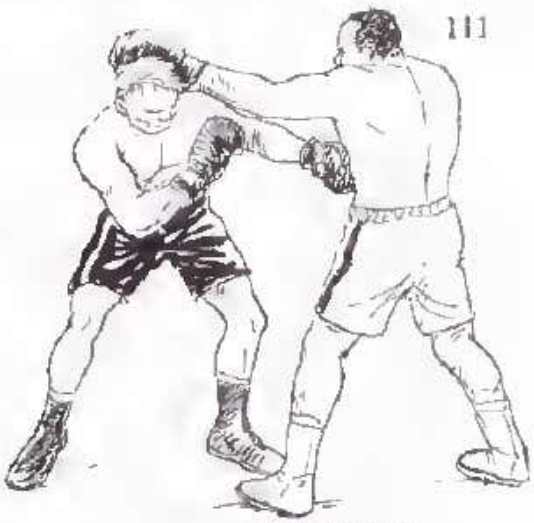


Illustration 149

In Illustration 151 you twist a little to your own right, put your chin on your chest, your left cheek bone against your left shoulder, lower your left glove about three inches, lift your opened right glove up in front of your face, and you have the stance in Illustration 143.

Illustration 150

Illustration 151

Illustration 152 demonstrates a point most amateurs never learn. The X on the left knee pinpoints the secret. The boxer has fired a left as in Illustration 153. As you can see, it was a long left and, without the bend in that left knee, the punch wouldn't have reached the target. The knee bend, whether you're punching with a left or a right, will give you more reach and power. I always stress this: DON'T RAISE YOUR RIGHT FOOT WHEN FIRING A LEFT OR RIGHT! Too many beginners raise their right foot when they shoot a punch. That's about the equivalent of stopping the power on a rocket when it's lifting off the launching pad.

Another problem I find is that many students block their own view when they raise their right hand up in front of their face. The problem... they aren't turning far enough to their own right. When you raise your right up in front of your face keep the glove open and extend your thumb so that it touches your left shoulder. Now you should turn your left shoulder far enough to your right so that you can see your opponent with both eyes.

Illustration 152

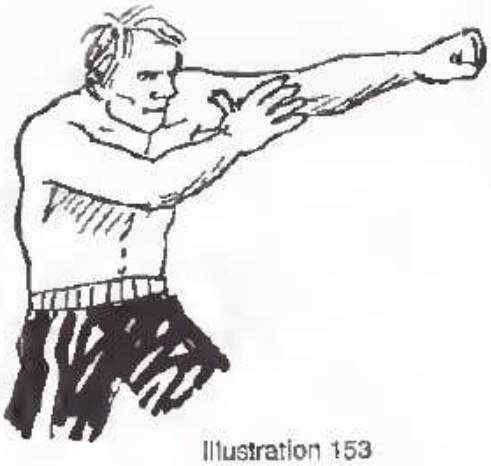


Illustration 153

As I explained in my book *Boxing's Stonewall Defense*, don't reach out to block punches. You have a natural defense but you've got to practice from about three inches. Some beginners hold their hands in the correct position, but they do not block. The other boxer's punch hits their glove and knocks it into their own nose, doing almost as much damage as it would've if it had hit the nose directly. So you should practice and learn to block without moving your hand from its stance position. In practicing, start slow with your opponent firing easy punches. When you can block easy and light blows, then increase the power and speed. Soon you will be blocking the hard punches and countering with solid effect.

These stances are THE BEST, but stance alone cannot win a fight for you. By that, I mean that you can't just stand there... you've got to fight back. Illustrations 142-143 are my world famous stance defenses. They leave you almost impossible to hit effectively. About the only target is the top of your head, your shoulder, and your arms. But hard punches can eventually do a great deal of harm to your arms, shoulders, and skull.

So you must consider these stances and defenses like an army does a fortress. Obviously, if the defenders of the fortress do not fight back, one man with a little dynamite could eventually destroy the fortress. But a well-defended fortress can hold off a formidable army.

With a little practice (probably a lot of practice and determination) you can make these stances your fortress, and develop the firepower to defend it. You'll have the superior knowledge and the superior firepower.

You may be wondering how you can have more boxing know-how and firepower than your opponent. Well, study my books and they'll steer you right. They contain the information to transform you into a super expert in all areas of boxing. All you need do is add a lot of practice and determination. If you possess the desire to be the greatest boxer in history, the best manager, the best trainer, or a successful promoter, all you need is to exercise that determination. This information is available to everyone, but not one individual in a hundred million will add the most important portion... the required determination.

This book gives you a blueprint for the best stances in boxing. My other books provide expertise in all areas of boxing. But I believe stance and defense are two of the most important

elements in boxing. You have just learned them in this important book. Yes, this information can be worth thousands, maybe millions of bucks to you.

Remember, though, it takes two to make a deal, I've given the information and that's my part of the deal. And my part is worthless if you do not take advantage of it. Toss this book aside and forget it and it is worthless. So your part of our deal to make you the great boxer you can be... is work and determination. I know that if you give 100% to your part of the deal... you will be a champion.

Good luck! CHAMPION!

How to Develop Boxing's Best Footwork (and Out-Maneuver All Your Opponents)

There aren't many boxing trainers who stress the importance of footwork. Oh, they scream and yell like hell at their students, but their words are often designed to impress those watching the workouts. Most of the trainers do not understand the importance of footwork.

I have always been an advocate of good solid footwork. I can watch a fighter shadowbox, spar, or move about the ring, and determine the value of his overall footwork. And I can watch a trainer teaching his student and learn the value of the trainer as a trainer; I usually base this evaluation on whether or not the trainer lets his student employ sloppy footwork.

Once in the early days of television I was watching Ray Robinson "working" a match with a mediocre boxer. There was a group of fight fans watching. During the bout Robinson did a little hop back and forth as he let the guy get a short rest. The hop (or dance) consisted of Robinson hopping forward about twelve inches, then jumping back to his starting point. Back and forth he bounced, exhibiting rhythm and class.

"Lookit that footwork!" one fan chortled. "Yeah," another one put in. "Robinson's got the best footwork in boxing."

I agree that Robinson had excellent footwork. But the hopping he was doing wasn't footwork. That little rhythmic dance he was doing was a bit of show business creeping out as he waited to employ his accurate footwork to carry him to an easy victory.

Dancing on one's toes does not constitute good or classy footwork. Boxing fans see a fighter hopping around the ring with any measure of smoothness, and the fans think the fighter has classy footwork. But dancing has very little to do with accurate footwork. The best dancing in the world doesn't make boxing footwork aid a boxer in any way. Dancing alone is worthless.

I watched a parrot trainer give instructions to a fighter recently mouthing some good words... but he did not make a single reference to the boxer's feet. And the guy's feet were tangled during the entire session. What was really disgusting... the trainer kept shouting, "Beautiful!"

It was thoroughly disgusting. A boxer with his legs tied in knots, his body completely devoid of balance, his punches without power, and his idiot trainer telling him he was doing BEAUTIFUL.

It takes a lot of hard work from a trainer and a lot of dedication on the part of the boxer to produce accurate footwork. And GOOD footwork is something boxers must have if they expect to get far in boxing. In my first book in this series (*How to Develop Boxing's Best Stance)* I presented the stances that will guide you around the ring and teach you how your footwork can give you a big edge on your opponent.

Footwork was first popularized by ex-heavyweight champion James J. Corbett. Corbett was called the dancing master. Of course, though, he did a lot more than dance. If you ever see any of the early day movie pictures of Corbett, study them closely and you'll get a lesson on accuracy, balance and leverage.

Many top notch boxers seem to do a great deal of "fiddling" around in the ring... jumping to and fro. It often is construed as classy footwork. And the layman seldom notices that the boxer must shift his feet into position before he can punch. There's a great deal of wasted motion in the helter-skelter footwork. One boxer I watched recently, for no reason that I could see, hopped up and down seventy-three times in a single round. In a ten-rounder he would've hopped up and down a total of 730 times.

I teach a superior brand of footwork. I like to see my students, regardless of the heat of the action, remain in position to punch with knockout power, move in any direction, and punch from any angle. In fact, I insist that my fighters develop that kind of footwork. I maintain that it's just as easy for them to learn and do it right as it is to do it all wrong.

To paint a simple picture of footwork, I'll compare it with a fifty story building. If the foundation of that building is faulty, the entire structure is completely worthless. The same goes for a boxer. He may be as smart as anyone, possess all the physical power required, but if his feet are tangled he will not be a very formidable fighter.

We can understand the adage... a chain is as strong as its weakest link. Obviously, a weak link in the chain makes the chain worthless. It's about the same with a boxer. If his footwork (the weak link) leaves him vulnerable, his other fine attributes won't save him from defeat. He'll be an inferior prize fighter.

It's no big problem, though. You have this book and you can learn and develop superior footwork. And my other books in this series will give you the expertise in all areas of boxing. It will enable you to become a super boxer and a world champion.

This book is small, as are all the books in the Thomas Technique series. But it is worth many times the cover price. A few weeks ago I saw a young fistic hopeful working in a gym. His footwork and all his fistic makeup left a great deal to be desired. He worked hard and seemed to be doing it on his own. I asked him how long he'd been training, and he said three years. Then I asked him to make a list of the money he had spent on boxing in those three years... car fare, gasoline, equipment, gym dues, everything. He shrugged and said he'd have it for me the following day.

His list was staggering. He had worked out five days a week for three years, or a total of 530 days. His transportation in bus fare and gasoline had cost him two bucks a day, or a total of $1,060. Gym dues had set him back $360. He estimated his training gear at $200. And along the way a shyster trainer had charged him $100 for personal instructions. It was a staggering total of $1,720, and he still couldn't stand properly, punch with any authority, or defend himself with any amount of skill.

There are literally thousands of youngsters who've been ripped off as this kid was. And there will be many others in the future.

My most expensive book costs $10, and they range downward. Books aren't always interpreted correctly, but regardless of how you interpret the contents of one of my books... it is worth a hundred times more than the value the kid (above) received for his cash.

The secret of learning from a book is... STUDY. If you glance at a book and then toss it aside, you will learn nothing. So...STUDY and STUDY and STUDY.

Superior Footwork

Illustration 154 demonstrates how to assume the proper stance. Stand at attention as shown in the dotted lines, then step forward with the left foot. Let your feet pivot as shown in the solid prints. Some fighters are taught to point their toes straight at the opponent. Trainers of that brand should not be in boxing.

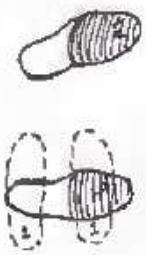


Illustration 154

Illustration 155

Illustration 155 gives you a side view of how you and your feet should look. Illustration 156 presents a front view of your feet. Notice: In both 155 and 156 that the knees are bent slightly.

Illustration 157 shows the spread of the feet. I'm five' eleven" and I keep my toes approximately 36 inches apart. If you are taller you might want to extend the spread a little, and if you're shorter you might cut the spread. Obviously, if you're a short flyweight your feet will be closer together. But, regardless of your height and leg-length, you should keep your feet wide enough to give you the proper leverage and balance to fight and win.

Many parrot trainers, the kindergarten types, ruin thousands of potential champions. The parrot hears some other parrot say that a boxer can't move if he has his feet in a wide stance. So the incompetent is getting his boxing education from parrots and he will spread the message... a message that sends hundreds of boxers to oblivion.

Illustration 156

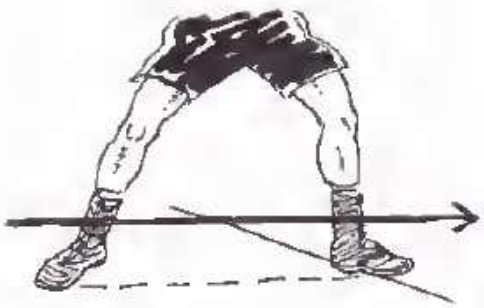


Illustration 157

The truth is: A boxer with his feet too close together loses fifty to seventy-five percent of his ability. And, contrary to the parrot's theory, the boxer can move faster when his feet are in a wide stance. And he retains his body leverage to conduct his fistic war. So... always, but always... keep your feet wide.

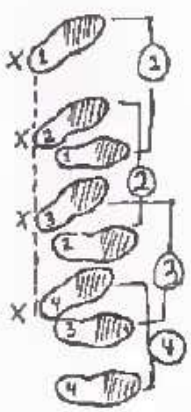


Illustration 158

Illustration 159

Illustration 158 demonstrates how to move backward and forward. You stand in footprints marked 1 and in position one. To retreat, you hop (in one movement) to position two and footprints 2. Then to three and four as shown. To advance, you hop from four to three to two to one, as marked.

Illustration 159 footprints give a very important illustration. Notice how the feet are jammed together? DO NOT DO THIS! When advancing or retreating many boxers bring their feet together as shown. It's wrong. DON'T DO IT. If a smart fighter attacks at the moment your feet are together... you will be blasted down and maybe out. When your feet are together you do not have any leverage at all. You can't defend or attack. So... remember to keep your feet spread apart far enough to give you proper balance.

Illustration 160

Illustration 161

Illustration 160 shows the boxer moving forward as he is in Illustration 158. The boxer has started from the Illustration 155 position and, in one jump, hop, or dance, has stopped in the Illustration 160 position.

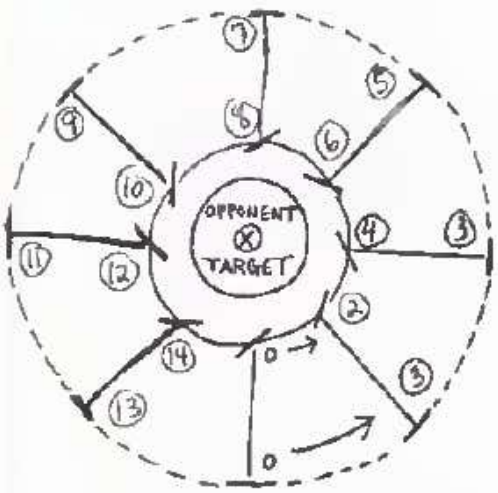


Illustration 162

Illustration 163

Illustration 161 gives another example of moving in and out. It's a one foot at a time, one step at a time movement. In Illustration 161 the boxer has moved his right foot back about ten inches. If he wants to continue this type of retreat he can move the left foot back to the X spot. You can move in and out like this in a very effective way. And many times you will only move one foot. A step back (as shown) will often pull you out of range of his punch and still leave you in a good position to counter. And often you will want to step forward with your left foot to give added power to your left jab. (You'll get this education in my book on knockout punching.)

Illustration 162 is a lesson in circling your opponent and punching target. At the bottom of the illustration your feet are set on zero. Your feet (dark short lines) are perfectly spread and you have a solid stance against the target. You have the leverage and the power to destroy the target. But, as this is a lesson in circling, we'll stick to getting you around the target. In circling in any direction, you move your right foot first, then you shift the left foot to keep it in a solid footing stance. Your right foot is making a wider circle, so it takes a longer step. In this illustration, your right foot (zero) steps to number one, then you move your left foot to number two. You shift on around the target, moving your feet as shown. After each one-two step you are in position to make championship moves. In fact, after the leading right step in any of the positions, you are in a good position to make any major move.

In case you want to circle to your left you merely reverse the procedure. You shift your right foot to the print marked #13 in the illustration, then your left foot is moved to #14. In this same manner it is easy to continue either way around your target. And, going to your right or left, you're always in a good solid position to punch or defend yourself.

Illustration 163 points out the wrong way to start your circle to the right. This, as you can see, does not leave you in position to make an effective move. You can't fire deadly punches or control the action. I've lead with this type left step as a feint in a strategic move, but I don't recommend it until you master the solid moves. I'll go into strategy in another book.

Illustration 164

Illustration 165

In Illustration 164 you start circling in the proper and correct way... right foot first. In Illustration 165 you follow with your left foot. As you can see, you retain a solid stance. You can move in any direction and punch from any angle.

In Illustration 166 we start a three-picture series giving a clear picture of the circling movement. It will, hopefully, give you a better understanding of why keeping your feet in good position is very important. You'll notice that the target (opponent) stands still and you know he won't in a real fight. Still, you can make this circling maneuver pay off for you in most bouts. This is especially true when you employ the circling movement as a side-step (which we will describe later in this lesson). We will also mention this in our book on strategy.

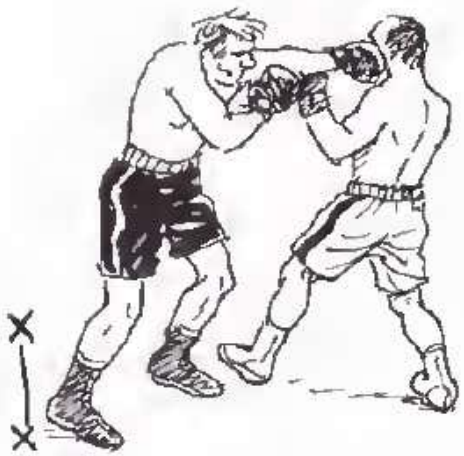


Illustration 166

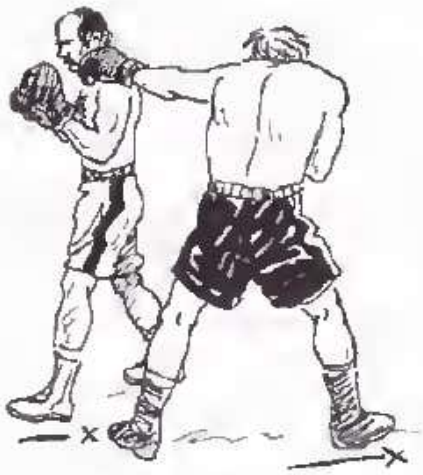


Illustration 167

In Illustration 166 you have made two steps with your right foot (see Xs) and one step with your left. This movement is similar to the circling movement shown in Illustration 162, and a stand-up version of the sidestep coming up.

In Illustration 167 you have made a long step with your right foot and a short one with your left. As you can see, you are in excellent position. You are prepared for any move your opponent makes. You are also in a good position to land a knockout punch.

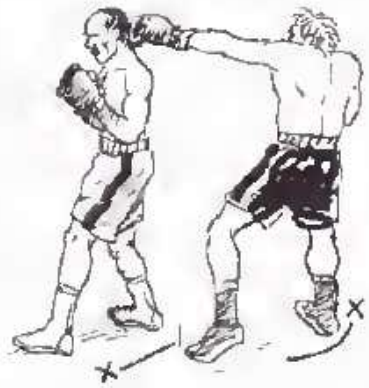


Illustration 168

Illustration 169

In Illustration 168 you have almost completely made the circle. You have made a long step with your right and a sizable one with your left... from X to X. Your chin is down and your stance is 100% right.

In Illustration 169 you start the circle to your left. You're holding your stonewall defense stance. You've made a correct step with your right foot. You are in position to move forward, backward, sidestep, or continue to circle.

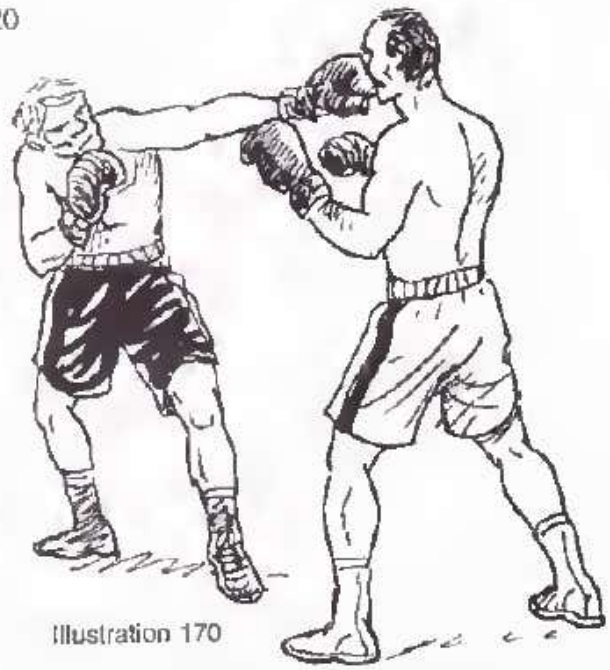


Illustration 170

Illustration 171

In Illustration 170 you have moved your left foot over in a short step and fired your left. Your feet are in perfect position. Your chin is down, your protecting right hand is up, and you have command of the fight.

In Illustration 171 the boxer continues his circle to the left. His left fist has snapped back and is cocked and ready. He is set to counter any move his foe makes. He can circle on around to his left, he can circle back to his right, he can advance or retreat, and he can fire any of his big guns.

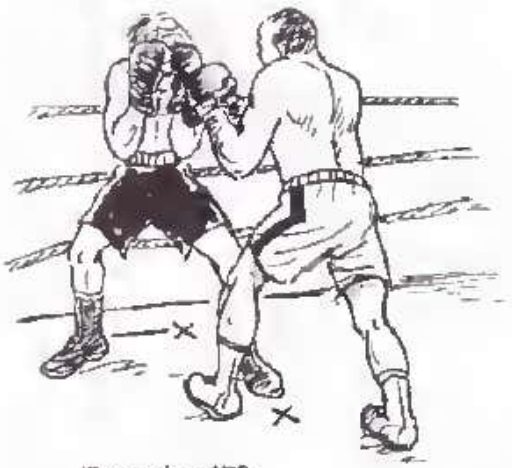


Illustration 172

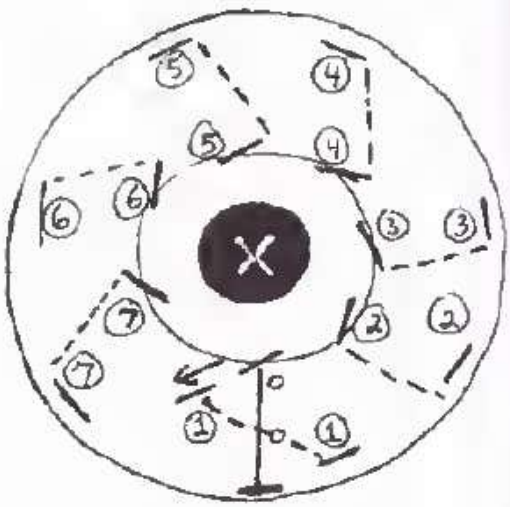


Illustration 173

Illustration 172 presents the answer to a problem most boxers are guilty of. Muhammad Ali popularized the ropey-dopey cover-up that is getting a lot of boxers knocked out. They back to the ropes, pull their feet back on a parallel line with the bottom rope, then lift their hands and elbows up in protection.

I've never been in favor of covering up and letting a fighter pound on me. Sooner or later a hard puncher is going to break me in little pieces. When I back into the ropes I do it like in Illustration 172. You will notice that my right foot is braced under the bottom rope and my left foot is well out in front of me. I can clinch, and I can launch an effective counter attack. But if I were to pull my left foot back to the rear X, I would be at the mercy of my opponent.

Practice this cover-up. It will save your fistic life. Study Illustration 172. Notice that the defensive boxer is braced in a solid stance... ready to take an aggressive offensive. You see, when a boxer has you on the ropes he thinks he has you and will take wide open chances to end it. In doing so he leaves you an opening for your knockout punches. So you should be in position to take advantage of the openings when they come. Illustration 172 cover will save you from defeat and give you sweet victory.

Footwork and all parts of boxing fit together somewhat like the pieces of a puzzle. Each piece and every piece of the puzzle is very important. And the pieces of the boxing puzzle will all come together in the Thomas Technique (TT) series.

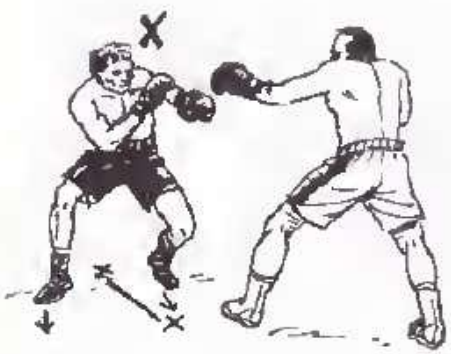


Illustration 174

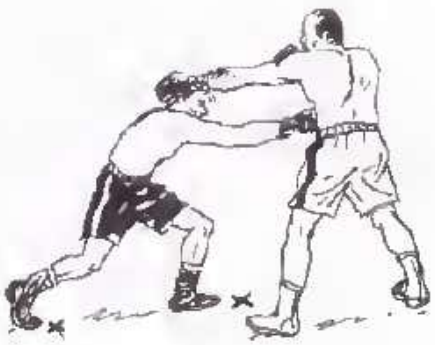


Illustration 175

Illustration 173 is a rough drawing that demonstrates a perfect sidestep. All boxing fans have heard of the sidestep. Any boxing dunce thinks he knows how it's done. Most of the sidesteps I've seen do no more than get the boxer in further trouble.

The sidestep I present in Illustrations 173-174 are the best and can be of use to anyone, in or out of a boxing ring. Once, in an Australian alley, it saved me from great injury and maybe death. It has helped many of my students (especially females) in life or death escapes.

I mentioned my alley escape in one of my other books but it's worth repeating. The drunk Aussie backed me into the alley and lunged at me with a broken Scotch bottle. In a reflex move I sidestepped as described in Illustrations 173-174. The drunk shoved the bottle against the bricks, shattering glass and cutting himself badly. Even today, I shudder when I think of my belly if the jagged bottle had tore into me.

In Illustration 173 you will get the message and it will be worth a great deal to you. The cross marks are footprints. (Use your imagination.) We are starting with the ones marked with zeros. The dark center with the X is the target. In this case we imagine it is a tough

fighter determined to crush you... kill you with punches. As the fighter rushes you, you shift your feet. Your left foot shifts back to number 1, and your right moves to number one forward. Both feet move simultaneously. This is very important... both feet move at the same time. If you step back with your left foot, then forward with your right foot, then move your body to the right... the sidestep is worthless. The feet and the body (leaning with the right foot) must be as one.

Illustration 174 gives you a better understanding of how your feet and body shift. The fighter on the right has aimed his ramming left fist at your chin, which was where the big X was (top of picture left). You can see how your feet have moved as described in the first move in Illustration 173. You can also see how your upper body has ducked forward and is almost vertical with your left knee. His lunge is carrying him forward toward the big X. You are in perfect position to do anything you desire. You can step forward with your left foot and ram a piledriving left to his body or face. You can put a KO right to his side or head. Or you can continue to circle as shown in Illustration 173, moving your right foot to number 2. Then shifting your left foot to number 2. Then on around the target as illustrated.

This move can be used to cut down the ring when a fleet-footed boxer is attempting to escape from a corner, or circle off the ropes. When he moves fast to his left and to your right, trying to get out of a trap, you make the sidestep to your right and you stop his exit. It may require more than one step to stop him, but you are in position to shift again and continue until you corner him.

If, when you shift to your right, he sees that you are cutting his escape and he decides to go in the other direction, you can retrace your steps and prevent his escape to his own right. In retracing your steps I recommend that you lead with your left foot. But keep your body in the same position as in Illustration 174. Look at 174. In retracing your steps to cut his shift to his right, you step to the left with your left foot, then follow with your right.

You can move one foot at a time or you can hop as you do in advancing or retreating in basic footwork. You can also employ the same (both feet at the same time) movement as you circle as shown in Illustration 173.

The Illustrations 173-174 sidesteps, as all footwork, should be practiced until you move perfectly. When you master this sidestep, practice punching from the various angles. Ask a sparring partner to work with you. Ask him to lunge at you with a hard left jab, and sidestep it. Start slowly and increase the speed as you improve. Ask the spar mate to try escaping from a corner so that you can practice cutting off the ring. The time worn adage ... practice makes perfect, still works.

Illustration 175 shows how the feet play a very important part in punching. Notice how the boxer on the left has shifted his left foot to the left, pivoted on his right foot as he avoids a left lead, and then countered with a right to the guy's body. To put more power on the punch... the boxer could've stepped forward with his left foot just as he fired his right.

Illustration 176 presents a left to the body. The aggressive boxer gives an example of perfection. His feet are correct, his guard is just right, and his body is in line with his long jab. If he had wanted to put more power on his jab he could've stepped forward with his left foot. He is set to follow with any punch or move he chooses. He can block, he can sidestep, he can step forward or backward, and he can counter anything the other guy tries.

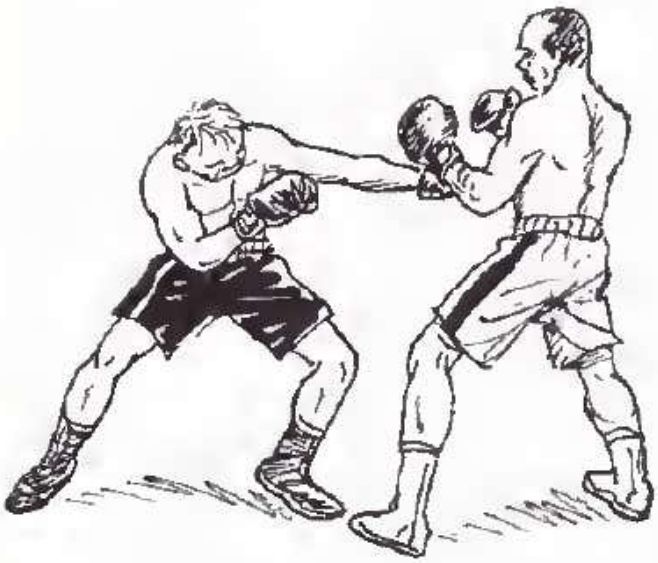


Illustration 176

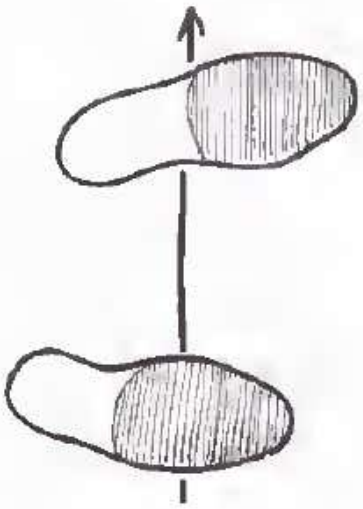


Illustration 177

One thing to remember: Always PIVOT. I will give more info on pivoting in my book on KO punching. The pivot I'm referring to now is the one that keeps feet in line. Example: When you circle in a given direction, you normally take the first step with your right foot. As you step, the other foot must pivot, if only slightly, to prevent you from being awkward.

Beginners often keep their left foot "glued" to the floor when they make the first circling step. I saw the guy I mentioned, after he'd spent close to two grand, still making the mistake.

Practice it wrong to understand it. Set your feet in a perfect stance, keep the left foot planted solidly on the floor, then take a long step to your left with your right foot. Notice how it twists and hurts your left knee? Now take the same step with your right, but let your left foot pivot on the ball so that it keeps stance alignment with your right foot. See the difference? Once you master it... you will be unaware that you make the pivot.

In this book I have given you a blueprint so you can develop the best footwork in boxing. Learn the lessons and practice them until perfect footwork becomes a part of you and your boxing style — like breathing, and you will be superior to any man in boxing.

How to Develop Boxing's Best Left Jab (and Outclass All Your Boxing Opponents)

In *Boxing's Best Stance* and *In Boxing's Best Footwork* (my first two books in "The Thomas Technique" series) you learned how to stand and move properly. In this book you will learn a superior left jab. The left jab is probably the most important punch in scientific boxing.

I like to think of a left jab much as an army commander thinks of a four-man patrol. The commander has ten thousand men under his command. They are braced to attack an opposing army. They know that the enemy is there but they don't know the power and exact location

of the enemy. A wrong move could spell doom for the commander and his thousands of men. So what does he do? He seeks information. And to get info the commander sends out four and six-man patrols to probe the enemy's territory. So the commander gets his info without having to commit his army. Then he makes his battle plans to cope with the situation.

Boxing is similar to that army situation. You're facing a tough opponent. You probably won't know his strength and weaknesses. So you have got to send a patrol to probe his defense. A few light, flicking jabs can often get an opponent to tip his hand. He will show you, by his reaction to your leads, what you want to know.

The flick left, the power left, feints, and moves with your feet can lure the opposing fighter and he'll give you an opening for a KO punch. And it could make you a first round knockout winner.

I like the flick when I'm "probing" a foe's defense. A flick doesn't leave you open for a counterattack. I have, however, employed a powerful ramming left to make a fighter try to counter.

In this book I will concentrate on various methods of jabbing. You will learn how to make a foe dance to your tune in my book on *Superior Strategy*.

The Best Left Jab

Illustration 178

Illustration 179

A boxer who does not develop a good left jab is cheating himself. But you are not that boxer. You have this book and you have the blueprint for the best left jab in boxing. Even if 100,000 students buy this book, you can emerge a winner. If one percent of the 100,000 study the book and do everything right, that will be 1000 boxers with a perfect left. They will be scattered throughout the world and in all weight classes. Your chance of meeting one of them in the ring is very slim. And if you do meet one in the ring you will probably have the overall ability to defeat him.

Illustration 178 presents the stonewall stance. The guy has his feet on a direct line to the target. His chin is well down behind his shoulder. His left is too low but when he raises the gloved hand to the circled 1 on his left chest, his stance and defense will be perfect. He can attack and defend in a class above ordinary professionalism.

Illustration 179 gives a fairly good picture of my stonewall defensive style. The left glove is a little too far around to his right side. The glove is at the proper level but should be in a line with his left knee.

Let's hold on Illustration 179 for a moment and study this stance. The feet are perfect. The right glove is in a position to block a left hook or a left jab, and even a right hand shot. The shoulder is high and will ward off any type punch. Only the top of his head is "open." And he is set to "kill" his opponent while the guy goes for his scalp. There is one problem, it seems. The man appears to be blocking his own vision... but he isn't. There's a three- or four-inch area between the palm of his glove and his protecting shoulder. He can see every move his foe makes, and he can counter any move. More important... he can fire KO punches with both hands.

Too often a beginner puts his right glove in front of his eyes and the back of the glove against his nose and mouth. When his foe puts over any kind of punch, the blow drives the protecting hand back into the defensive fighter's face. This usually discourages the guy and he goes back to something easy but will never propel him an inch up the fistic ladder of success. So the boxer gives up without a real try. Had he done the same the first time he attempted to walk, today he'd be crawling.

Illustration 180

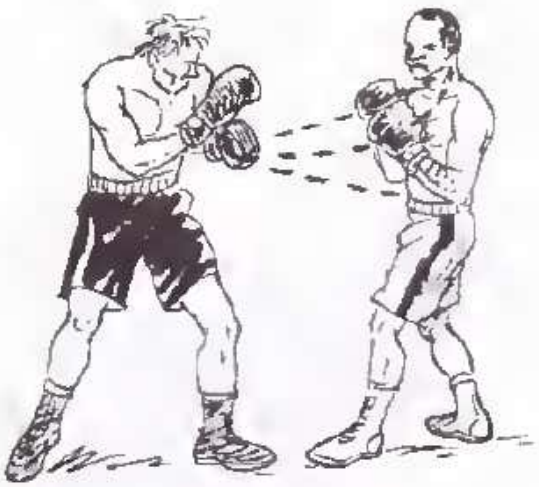


Illustration 181

Illustration 180 is a good example of one way to use a straight left from the stonewall defense. It is a "duck to the right" and counter under the foe's leading left. Actually, the defensive boxer could have remained upright, blocked the punch with his right glove (his glove open like catching a baseball with one hand), then countered with the same type punch he blocked. But this illustrated counter is a good one.

In Illustration 181 the boxer on the left is in perfect position. He's set solidly in the stone-wall stance. His left can snap out with blinding speed. He can put it on target with KO force. Yes, that is right, a knockout left jab. (I'll give you KO power in all your punches in my book on KO punching.)

The "tracer lines" show you the main targets. I'm sure you can see more. After one jab you can follow with a crushing right, then follow the right with a crushing left hook or a volley of blows.

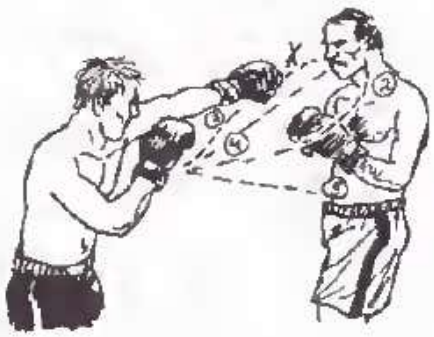


Illustration 182

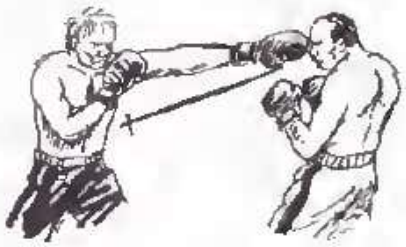


Illustration 183

Illustration 182 starts with a curved jab to the right side of the target boxer's face. You also have the option of shooting a curved jab (2) to his left jaw line, a straight shot to his body (3), or a crusher to his mouth. Then, of course, you can follow up with a right, more lefts, or move away.

Many of these illustrations may appear to be similar. They are. The entire learning process is based on repetition. To make anything perfect... you must study and practice. A golfer can be the greatest champion on the tour, but he still practices the same as he did when he was starting. In fact, most golfers, bowlers, pool players, etc., devote much time to preparing for competition. They realize the importance of preparation. Most boxers, after a little success, seem to think they invented the sport. Oh, they go to a gym and work and sweat to get some practice.

Illustration 183 demonstrates an excellent jab to the boxer's face. It also points out a very deceptive move that'll aid you many times in your fistic career. You can "cut" your opponent's vision... block his view so that he cannot see your next move. This is a strategic move and you'll get more of it in Superior Strategy.

Notice that your glove is directly in front of his eyes. He cannot see you to determine your next move. So... it's easy to follow with a KO right. He does not know if you're aiming at his beltline, his left side, or his jaw.

This "vision blocking" works especially well when a boxer is covering like Ali did. You see, the boxer usually holds his gloves up in front of his face, with a small opening between the gloves to watch you. If you ram your left glove to his "watching route" you will cut his

vision of you. The split second he can't see you, you can aim a right to a vital target. It has a good chance of landing because he can't see it.

The illustration also gives you an idea of the options you have. 1. You are in position to jab again. 2. You see several targets on your right. 3. You can circle to your right or left. 4. You can advance and retreat. 5. You can sidestep. 6. You can launch a two-fisted volley of blows.

Illustration 184

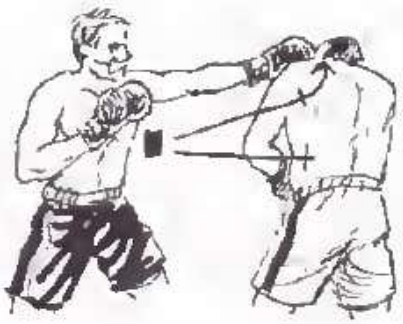


Illustration 185

In Illustration 184 the attack boxer has stepped with his left foot. The target boxer is in no position to defend properly. His feet are almost parallel. Your ramming left can rock him off balance, leaving him a sitting duck for your finishing attack. The Xs you see on his left side, especially the ones on or near his left jaw line, are open and begging for KO punches.

You also notice that although you've stepped in to add leverage and power to your punch, you remain balanced and ready to counteract any move he might try to make.

Practice all these jabbing positions. You don't even need a sparring partner. You don't have to be in a gym. You can go through the whole bit... in your garage, basement, bedroom, a park, or any place with a few feet of space. I like a park in summer time. I have a good workout punching the leaves and small or low branches of the trees. One can follow through with punches and develop a relaxed rhythm that all good boxers should possess. Just about everything in boxing can be improved in any location if you have the desire and determination.

You've probably wondered about the "curved jab" you heard me mention earlier. Well, Illustration 185 presents the curved jab. I "borrowed" the picture from my book *How to Create A Super Boxer.* I was surprised at the many students that wrote in for more information on the big curved punch. So I decided to reproduce the picture and elaborate on it in this book.

In Illustration 185 the curve jab starts from the dark spot just below the boxer's right glove. It shoots out to an imaginary target to the right of the target boxer's left shoulder. When the punch reaches its length it sort of curves over to the left side of his jaw.

I "invented" this punch in a Navy bout in the Southwest Pacific in 1943. My opponent and I were wearing a type glove you seldom see these days. The gloves must have weighed twenty-four ounces and seemed to have enough padding to stuff a mattress.

The bout was a "finished grudge" battle. We were settling a personal argument and a grudge battle was supposed to be the answer to personal problems. Our battle didn't have a round or time length. We were set to struggle until one of us surrendered. Well, five or six minutes into the match I decided that an overhand right might start him on the road out. I didn't want to fall into a trap for his own right, though. I had never seen him fight but my friends said he was a killer with a right hand.

As I watched him trying to set me up for his right, I thought of curving a jab up and around his big left glove, which he was carrying high. I made the punch look as if it would miss. It zoomed out to the left of his glove. He didn't worry about it because it was off target and would miss him. ZOOM! It suddenly curved over his glove and banged to his left ear. Two more of the curvers and I had his ear half torn off. The punch was landing behind his ear and ripping back toward his mouth. When he raised his left a little higher to ward off the blow, I nailed him in the guts to finish him.

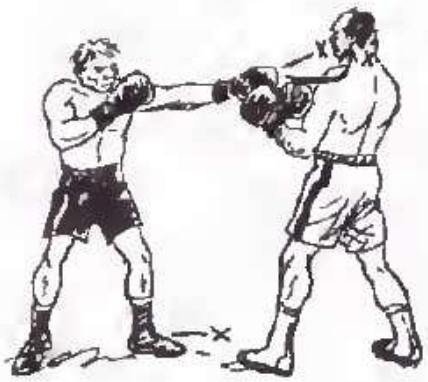


Illustration 186

Illustration 187

Illustration 186 shows the same punch about to land. The punch was stopped short to give you a better idea of how the punch can land as a straight or curve jab. You can step in with power or you can make the punch sail in a flicking action.

I've torn off ears and closed eyes with the curve. Great power can be put on it. In KO punching we will teach you how.

The fighters square off in Illustration 187. The man in black trunks has a perfect stonewall defense. His feet are spaced properly, and his hands are defensively correct. The left glove is directly above the X close to his right elbow. The tracer lines show the possible routes, and the circled numbers spot the targets.

In Illustration 188 the attack boxer's left has shot out and landed in a "curve jab" to the right side of the target boxer's jaw. As in the curve to the left jaw, the curve to the right jaw, at first, looks like a miss to the right of the jaw, then sort of curves to the jaw. The punch is

very deceptive. The opponent is certain the punch is going to miss and is surprised when it lands. The punch starts close to the X elbow, and can go to all the targets. Top X would be a curved jab to the jaw, and the body X would be a punch to the belly.

Illustration 188

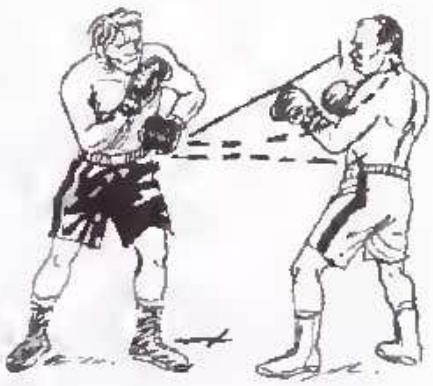


Illustration 189

Once when I was working with Primo Carnera in preparation for a boxing exhibition tour on a wrestling circuit, the ex-champion complimented me on the curve punches. In fact, he insisted that my left was the best he'd encountered in boxing. "Snarkey and Loughren had good lefts," he said. "But yours is better. I can't figure it out... how it's coming in?"

As you know or will soon learn, boxers don't always stand still for the punches I'm illustrating. But that's no problem for a Thomas Technique graduate. In my book on superior strategy you will learn how to make your foe dance to your tune. For now don't worry about what the other guy will do. If you hold the stonewall defense, you are similar to an army tank. The foe can do very little about it. In Illustrations 187-188-189, you can ram the left out and hold a tough opponent at bay. In Illustration 189 the top tracer is a solid left to the nose of the target boxer, the middle X a curve to the head and the lower X a ram to the mid-section. The X on the floor is a forward step with the left foot to put more power on your punches.

Do not neglect the curve left. It's an important weapon and will help give you victory in all of your fights. You can curve this punch into either side of your opponent's jaw. My favorite is the curve to my foe's left ear. I've literally amputated ears and closed eyes with this little beauty. In my book on KO punching I will teach you how to make this a dangerous tool.

Illustrations 190-191-192 demonstrate the power left. It can do great damage to your opponent. As shown in three pictures here... the maximum amount of reach has been utilized. The feet are in position to advance, or retreat. You are also in position to sidestep or put tremendous power on the punch.

The stonewall is a "side-on" stance and it gives you from three to six inches more reach than any of the "front on" stances. In these pictures you become aware of the reach. In Illustration 190 you see that there is no way the foe is going to land on you. In Illustration 191 the target boxer has been bent slightly forward by the attack boxer's left. His countering jab

would've barely reached the scalp. But the blow can do no more than graze the top of the head.

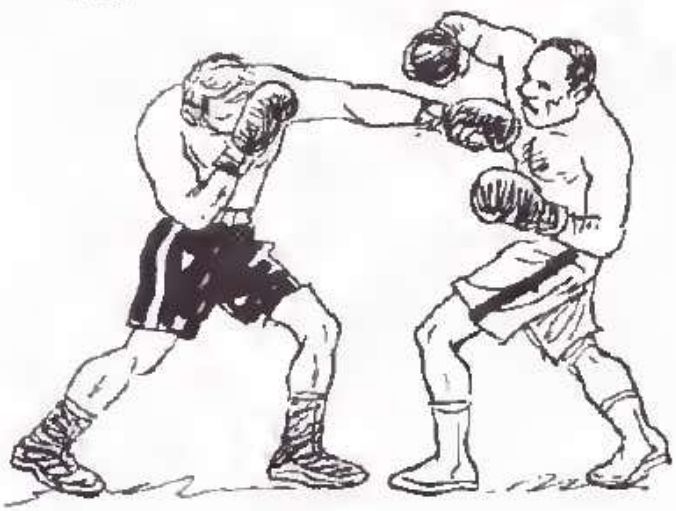


Illustration 190

Illustration 191

Even if it doesn't do any damage you don't want any kind of punch raining off your head. So you keep your left hand high to block a punch coming at you.

Illustration 192 gives you an opponent's eye view of a powerful left. The left foot has come forward and the right foot is pushing hard, giving the blow much more power than an ordinary straight left.

Illustration 192

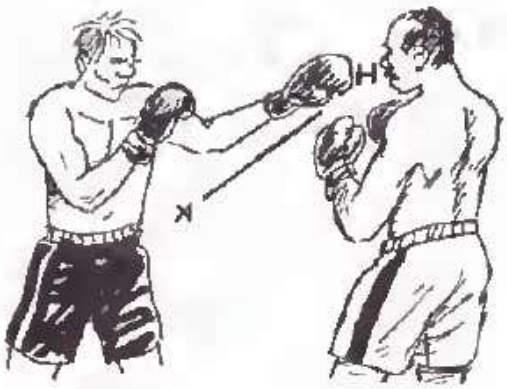


Illustration 193

Another thing you will notice is that when a jab is fired to the body, the attack boxer comes down on a line with the punch, similar to sighting a rifle straight to the target. This enables you to get more reach and power into the blow.

Illustration 192 gives you, the student, a clear picture of the options available to you. If your opponent tries to fire a countering left, your hand is up and you can block his punch. If

he tries a right to your side or head, you can pull away and make him miss, or you can move inside his counter and make your own counter land on target. As he is coming in, your punch will be much more effective. If you pull away and make him miss... your feet are set and you are ready to counter and knock him cold. You have retained a solid stonewall defense stance and are in complete control of the fistic action.

Multiple jabs can be employed in many fight situations. In Illustration 193 the attack boxer lands his first jab on the target boxer's nose. Then, in a machine gun action, he lands three more.

As you can see, the boxer pulls his jab back about six inches and then shoots it again. This jab, like all punches or boxing moves, takes practice to perfect.

In my book on *Superior Strategy* I plan to give you many good exercises on how to increase your power and speed on this type of left jab.

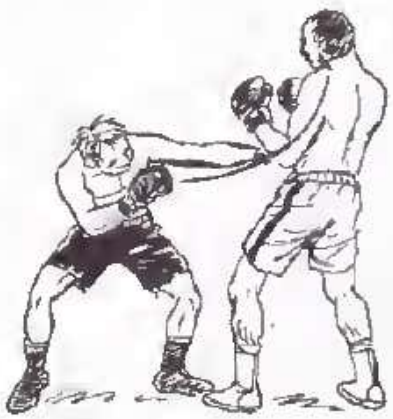


Illustration 194

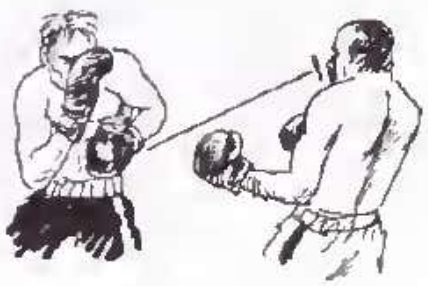


Illustration 195

Illustration 194 gives an example of strategy. You use your left several times to the face and midsection in a plan to line up a knockout target. In this case you're planning on hitting him with a KO blast. You lead him to believe that you don't have a right hand. You hurt him with a series of lefts to the body and head. Dig a hard left to his middle and make him suffer a little. Then when you start one to his belly, he'll try to block it. And there is a good chance that he'll give you an opening for a right as in Illustration 194.

One thing you should always remember: When you can punch like you'll be able to after you finish this series, it only takes one of your bombs to KO any opponent. I've always been a firm believer in ending a fight with a single punch. There is not one reason in the world why you should dilly-dally around and fire a hundred punches when you can do the job with one, two, or a few punches. You may not believe you'll ever be able to knock out a tough and capable boxer with one or two punches. But you can!

Once in carnival competition I knocked out twenty-two opponents and I did not use more than three punches on a single one of the twenty-two. The Illustration 194 move was my favorite. I got four of the guys with a single left to the solar plexus. I stopped five with left hooks, and thirteen with overhand rights. I set them up with the Illustration 194 attack. My

left was a killer in itself. One big, 220-pounder actually puked all over me when I torpedoed my left straight to his guts. He had been gorging on hotdogs and soda pop, and my hard left caused him to erupt. The guy collapsed on me and spewed the vomit on me. I would have killed him, I think, but he was rolling and in great pain. Although the others didn't puke, the jab hurt them and they didn't want any more of it. They were so intent on blocking the left, they forgot my right until they woke up and their buddies told them that I had cold cocked them with a right.

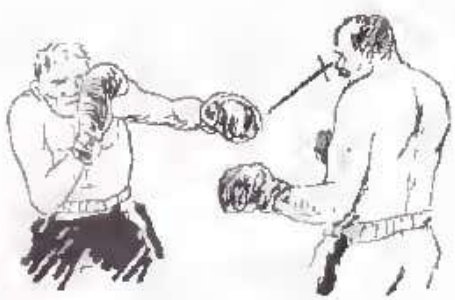


Illustration 196

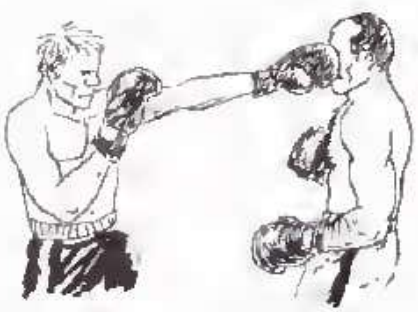


Illustration 197

Illustrations 195-196-197 (borrowed from the book *Boxing's Stonewall Defense)* illustrate the route of the flicking left jab. In Illustration 197, you see how it is supposed to land on target... palm down and straight from the shoulder.

Illustration 195 gives a good example of a stonewall and how it protects you. The tracer line to the target boxer's nose is how the blow will travel.

Illustration 196 catches the left half way to the target. The fist is starting to turn. It will land on the target as shown in Illustration 197. Notice that, in Illustration 197, the palm is down and the arm is extended out from the shoulder. Also notice that the defense is in a protective mold. The opposition does not have a chance of countering.

Earlier we mentioned that a chain is no stronger than its weakest link. And we've said that boxing is like a chain with many links. Well, the left jab is one of those links. This book gives you a blueprint so you can develop the jab to a point of perfection. Don't let lack of ambition slow you down. A Thomas Techniqne left jab can be a strong link in a chain that can give you the ability to become a great champion.

Go for it!

How to Develop Boxing's Best Left Hook (and Add a Real "Jawbreaker" to Your Fistic Arsenal)

Many great fighters in the past have relied on a left hook to gain them victory. So confident were they of their ability to stop their opponents with a single left hook that they neglected defense and other punches.

Charley White, a featherweight contender in the 1915-1925 era, depended on a left hook to stop his opponents. He would fire the potent left round after round, hoping to put over his crushing one-punch knockout. And he was very successful with that powerful left hook. But he cheated himself by using only half of his punching potential.

Al "Bummy" Davis was a "left-hook-crazy" lightweight about 1940. Davis would rush out of his corner at the opening bell and fire a left hook, and then he would re-cock it and shoot again. Round after round, fight after fight, Davis fired the left hook. He paid no attention to defense and even less attention to other punches he could've used. And he figured if the punch landed above his opponent's shoe tops, it was a legal blow.

Henry Cooper was a British heavyweight who favored a left hook. He fought Muhammad Ali twice, one time with the title at stake. Cooper loved to wade in and swing a left hook. It worked very successful for him and he won the British Empire title. Cooper knocked out most of his opponents, and put Muhammad Ali down in their first match.

Cooper, Davis, and White were three of the many fighters who depended on a single left hook to stop an adversary. Even though they were fairly successful with the left, I think they cheated themselves by not developing and using a complete arsenal of dangerous punches.

There have been hundreds of boxers who could mix a left hook with a solid assortment of punches. Joe Louis, Jack Dempsey, Gene Tunney, Ray Robinson, and Ray Leonard could put a man down and out with any kind of punch, and they took many foes out with a good left hook.

I've always maintained that a trainer who lets a fighter become a one-punch competitor is cheating the man. By one punch, I mean a boxer who relies on one punch to do all his damage. A properly trained boxer should be able to stop his opponent with a dozen different punches.

I've always had a deadly and effective left hook but I've never depended on it exclusively. I've KO'd hundreds of fighters with a left hook, but I've done the same with a straight right, an overhand right, a right uppercut, and even a straight left.

In this book I will teach you how to use the left hook and score knockouts with it. I will teach you a superior left hook to go with all your other KO punches. It will become a part of you and your style. You will integrate it with your other KO wallops. Even though the hook will be one of your trusted knockout weapons... it will be one of the many.

The left hook has been abused by trainers and they have misled and cheated many ambitious boxers. You see, the incompetent trainers often teach a student a certain left hook, one version of it, and insist that their version is the only way to do it. It's a shame but there'll al-

ways be parrot trainers on the boxing scene. You, the owner of this book, are lucky that I wrote it and gave you this information. The "Thomas Technique" left hook will add another cinch winner to your bag of tricks.

In case you don't know... a parrot trainer is a guy without experience who "parrots" the words of others to train his students. Even if he says the words the way an expert says them, the parrot doesn't know if you do it right or wrong. Most important, the parrot doesn't know what he's saying. They're like a real live parrot that asks for a cracker. The feathered bird is merely repeating words it has heard. A parrot-boxing trainer, in most cases, is no smarter to boxing than the feathered parrot is in carrying on an intelligent conversation.

Maybe you haven't heard of me and you wonder if I know what I'm talking about. Well, I don't blame you. And I'll admit that I've had parrot trainers outtalk me and take a few good fight prospects right from under my nose. And those poor fistic prospects have all ended up in the boxing graveyard.

The "Thomas Technique" left hooks have earned me many victories in regulation professional bouts, in bootleg amateur contests, in carnival fights, in a thousand Navy shooting workouts, and in many other fights. My students have also been extremely successful employing this style.

Recently, I heard an inferior trainer teaching his student a left hook. The trainer wasn't even a good parrot, but he thought he was the best. He told the young fistic hopeful that he had had close to a hundred pro bouts. I knew the guy and knew that he had never competed in a boxing ring. He was trying to parrot all the trainers he had heard teaching a left hook... and his final version of the left hook was a disaster. The youngster was eager to do anything the trainer asked of him. To put it bluntly.... the trainer was telling the student to go north when he should've told him to go south.

So don't be misled... study this book and all of my books. If you run into interpretation problems, contact me and I will give you personal instructions on how to do it right.

One of my book students came to Denver to take my personal lessons. He said he had read many of my books, several of them a dozen times. He had most of the lessons down close to right, but some were off just enough to make them ineffective. One exceptionally good point he had missed completely.

"Did you study this lesson?" I asked.

"No," he replied. "I glanced over it and wasn't impressed with it. Some of the other lessons seemed to be better."

I went over the "chain is as strong as its weakest link" jazz, and then taught him what he had missed. He was amazed. "Damn," he said, his eyes opening a lot wider. "I missed the most important point."

It wasn't the most important point, but it was a valuable lesson. He had cheated himself when he overlooked the lesson.

The six books in my "Thomas Technique" series have it all. Study each of the books thoroughly. I want you to practice the stance, the footwork, the jab, the hook, the power punching, the strategy... and then put it all together. It'll be well worth the time and effort you put into it.

Now I Present the Superior Left Hook!

As in all the Thomas Technique moves, you work out of the stonewall defense stance. In this book I will refer to YOU as the attack boxer. YOU are the man in the black trunks.

In Illustration 198 you have a perfect stance. Take your time and study this picture. The other boxer has shot a left jab, which you have neatly blocked. If he lets go with a right it'll do no more than swish through the air and maybe brush the top of your head. But you are in position to put him out of action. Your powerful straight left can addle him and leave him helpless for a KO right. And a left hook fired by you can end the fight. Dotted lines trace the route of both the left jab and the left hook.

Illustration 198

Illustration 199

I've KO'd fighters, dozens of them, with each of these blows. The left jab is extremely dangerous but, as this is on left hooks, we will stick to hooks. The punch goes into the target (jaw) as the dotted line indicates.

In my book on KO punching you will learn how to make this hook a one-punch KO wallop. At this time I want you to concentrate on delivering the punch correctly. In practicing this hook be sure and hold the stonewall defense stance. Do not let your left side turn to your left as you try to get "swinging room" and more push in the hook. Just follow the pattern shown in the picture. The target can be a heavy bag, a tree branch in the park, or merely the air as in shadowboxing. At first relax and do it slowly, somewhat like a kitten pawing at a dangling string. You may want to slap with the hand open. The target can be anything. Get a relaxed rhythm in the punch. After you get it smooth and feel that it's right, you can close your fist and put power and zip on it.

Look at the picture. When your fist gets out over his left glove, twist your body into the punch and, at the same time pivot your left foot and put all your pushing power on the blow.

Illustration 199 presents a slick hook somewhat like the curve left jab, but it is different and deadlier. The punch goes out a little off target, and then curves over to the target like a

swinging baseball bat. Like the curve left jab, you shoot to the right of the target, then curve it to the spot you desire.

To practice and develop this stiff-arm you can use it on a bag, tree branch, or in sparring. Keep the palm down and make the index finger of the fist the landing weapon. You will learn how to make it a killer in the book on KO punching.

Illustrations 200 and 201 give further evidence of the effectiveness of the curve left hook. Like the curve jab, the curve hook is deceptive and dangerous.

Illustration 200

Illustration 201

Study these pictures... practice them. They can give you an edge in a fight.

You will notice that, in Illustration 200, your feet are in position for any possible move... advance, circle to the left or right, retreat, and give you the leverage to put knockout power in your blows. The dotted tracer lines mark the routes of two excellent curve hooks (1) to the left jaw and (2) to the right jaw. You can score clean knockouts with either of these blows. But, even if you don't flatten the guy with one of these hooks, you'll daze him and make him an easy victim for a crushing follow up attack.

Illustration 201 catches the hook as it zooms in to the right side of the boxer's jaw. You can follow with a right, another left, or a slugging attack. But there's a good chance you'll belt him out with one punch. I'll teach you the KO power in my book on developing the KO techniques.

I've knocked out many opponents with the curve left hooks. The target area for the curve is one of the best spots to land and can produce a knockout easily.

After shaking Primo Carnera with a curve hook during a sparring session, Carnera was puzzled. He said, "That left... good. No see one like it. Faster than any I see in boxing. How you do it?"

I shrugged. "Ah... just another punch, Primo."

"No boxer know it," he muttered. "Loughran not that good with left. Sharkey? I think no. You show Primo how punch goes?"

"Don't blow your brains," I advised. "Next time we spar I'll show you how it's done."

"Wish you show me before I fight Louis. I could've lick Joe. Maybe I beat Baer, too."

"You're only fifty now," I said, "I'd better not show you the punch... you'll try to make a comeback."

Carnera spewed a stream of Italian curses, "Crazy, I no comeback. I want to teach my son."

"I'll teach it to you for $100."

"Give you $20, Champ."

"Okay, Primo. Tomorrow before we leave town..."

As it turned out I never did give Carnera the curve secret. He received an emergency call to return to Los Angeles and I never worked in the same area with him again.

Illustration 202

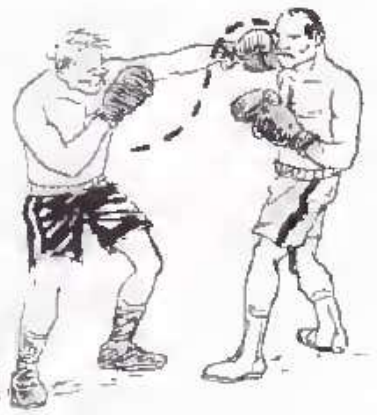


Illustration 203

Illustration 202 shows you how to put the curve hook on the left jaw of your opponent. This is a first cousin to the curve jab I taught you. However, in this punch you can inject knockout force... literally crush your opponent with it. It differs from the jab mainly because you twist your body and put all your weight on the blow.

In this book I will devote a great deal of time to the curve hook, mainly because I have employed it successfully and my students have done equally as well with it. The curve hook is dangerous to your foe in two ways... the damage it does and the psychological effect it has on the victim. Psychological? Yeah, like it disturbed former world champion Primo Carnera. When the victim starts trying to figure how your trick punch is coming in... he concentrates so hard on the detective work that he gets careless and makes mistakes.

He gets jittery and falls for any feint you make. If you fake another curve punch, he will jerk his hands and arms high to block your "secret" weapon. His belly is left wide open for your KO goodies.

Illustration 203 traces the route to the right jaw. From the stance position you drop the left glove a little and then curve in, in an arch to the target. Even if it doesn't knock him cold it will daze him for a couple of seconds, and it will give you time to follow with a killing right.

I will devote a great deal of time teaching you to put KO power in these punches. That'll be in my KO power book. And in every picture throughout this series, I want to stress the importance of stance. Notice your feet and "guard" in each picture. The stonewall guard is designed to give you a "fortress type" defense. And it is as close to perfection as possible. Do not let your opponent feint you out of the stonewall. I will explain why in my book on strategy.

Illustration 204

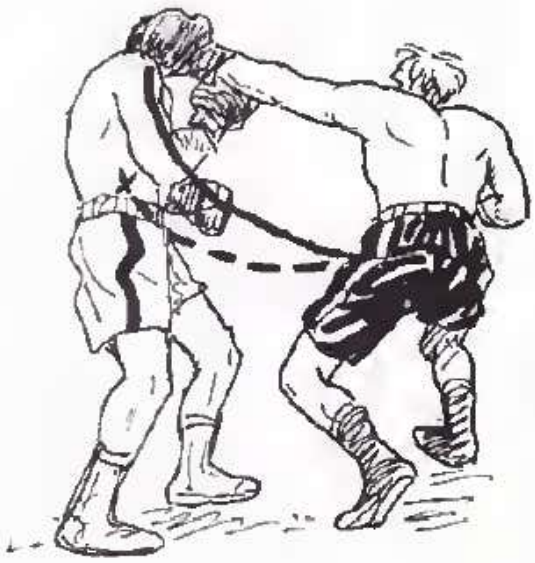


Illustration 205

The Illustrations 204-205 combination has netted me more KOs than any other two punches. Each blow is a real knockout wallop. Both of them together will almost certainly stop the toughest rock-jawed opponent.

In Illustration 204 you ease inside his left lead. I have lost count of the ribs I've broken with this punch but I'd guess the figure is more than fifty. Once I broke a couple of ribs and one of them stabbed an inch or two out of his back. You see, on this right it is easy to time your opponent coming toward you. So you have your tremendous power plus his forward lunge momentum. Your punch is like a car crashing into a brick wall at 100 miles per hour. With his body weight lunging toward you it makes it double... or 200 miles per hour.

Notice how you've shifted your left foot to the left and slightly forward, pivoted your right foot, and twisted your body into the punch, and are pushing off your right foot with all your strength, and have executed the moves with speed and precision. Add all the moves you've made to his forward lunge... and you are a cinch knockout winner.

But, just in case he doesn't go down from this big right hand crusher, you have your left cocked and are ready to follow with a super hook. It's a real killer. It will destroy the target like an H-bomb. The dotted line points the way or possible route of the hook. It zooms to the target with the speed of a bullet and explodes like a bomb.

In Illustration 205 the solid line and the bottom dotted line trace the hook to the jaw target. The dotted line from your beltline to the X on his belly is an alternate target. A straight left or a hook to the middle can destroy the guy.

Notice how you've come down solidly on your right foot (to give you balance), pivoted on your left foot and twisted your body to put more power on the punch.

And you want to follow through with the punch as if you intend to blast his head over the turnbuckle and send it to the arena wall.

Practice this punch until you perfect it. Get a spar mate to fire left hooks at you, and slip inside his left with your right to the body. As your right hits his body, you determine in a 100th of a second if you will try for the hook to his head or body. If his hand is blocking a clear route to his jaw, you might figure your best bet is to go for his body. Nine times out of ten, though, when your hard left shoots to his body, he will lean forward and lower his hands a little. It gives you an open route to his jaw.

Of course, when working with a spar mate, go at it slowly. When you get the feel of it you can start on the heavy bag. Imagine the bag is a body. Execute the Illustration 204 move as shown, then follow with the hook as shown in Illustration 205.

Illustration 206

Illustration 207

Illustration 206 demonstrates one of my all-time favorites. It's a sort of double punch... a ramming straight left to the solar plexus and a crushing hook to the jaw. I have knocked out many boxers with this combination. It is a punch easy to learn and easy to use. I don't say you can land it all the time... but you can most of the time.

You start with a powerful straight left to the solar plexus. Keep your right glove up to protect from a countering left. And also hold your left shoulder in the stonewall so that it will ward off any right hand shots he might try. Even if he hits you on top of the head, it can't do a tenth of the damage your body punch has done. In fact, the power you've put into the left will knock him off balance. He won't be able to fire a blow with any amount of authority.

After you feel your left bury in his belly you can pull it back about six inches, then curve it in a big hook to his jaw as dotted lines indicate.

A lot of times, in a strategic move, you can feint as if you're launching an attack to the body, stop the punch about six inches short, change it to a hook and blast your opponent into next year. Your feint pulled his guard down, leaving him open for your KO drops.

Illustration 207 displays another snappy left hook I have used successfully. In fact, I gave a hint of the punch in my book *How to Create A Super Boxer* in the description of a perfect clinch. Like you tie up the guy in a clinch, turn him away from you, then blast him with a hook to the mouth, jaw, nose, eyes, or in the guts. You can't miss. I must warn you, though, now and again a referee will warn you for holding and hitting.

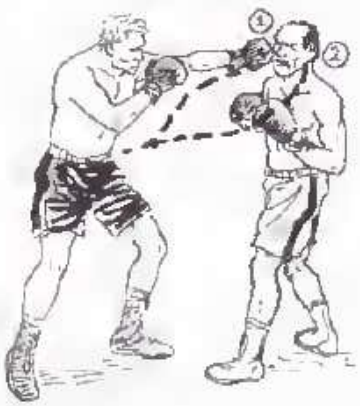


Illustration 208

Illustration 209

Illustrations 208-209 present the curve hook and, as you can see, the punch is almost a completely stiff-arm punch. The pictures also exhibit your professional form. In Illustration 208 the dotted lines shown give the reason this punch is so deceptive and difficult for a boxer to figure out. Both versions of this punch get their start from the same launching pad. The opposing boxer can't see which way it's coming at him. In circle 1 it zooms to the right jaw and in circle 2 it's going to the left jaw.

Illustration 209 catches the hook landing on the left jaw. From the point just above his shoulder where the punch starts to curve, you can put enormous power on the blow. And, since it's landing on a vital spot, it can scramble the guy's brain. It's somewhat like hitting a guy with a club.

Notice, and I like to keep reminding you of it, how your feet and stance are perfect. You are in control of the action. You are the master of the fight, if the guy tries to rush you, you can counter any of his moves, tie him up or move away from his rush. It's as easy as taking candy from a baby.

Practice these punches on the heavy bag, in shadowboxing sessions, during roadwork at the park, even in your home. Smooth the punches until they become a big part of you. When you have them down pretty slick you should try them in sparring sessions. It won't be too long until you're an expert in the use of these blows and can use them without thinking about it. And after you complete this Thomas Technique series, you will be an expert in the use of anything boxing.

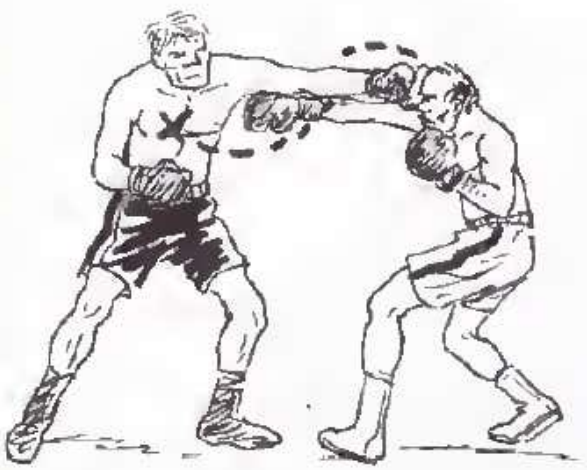


Illustration 210

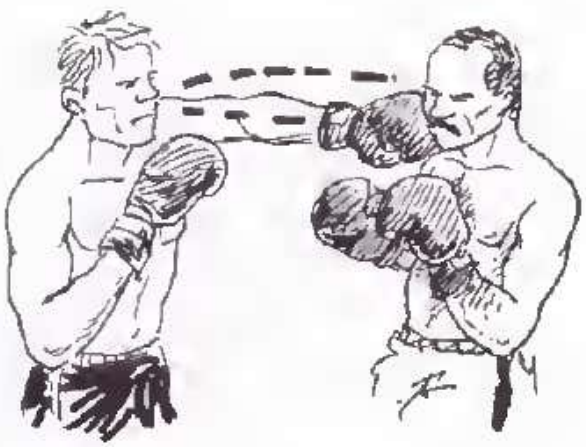


Illustration 211

In Illustration 210 you have dropped your right down to give viewers a clear view of a pretty good hook. This hook is a little wide to call a curve, but I still put it in the curve-hook class. You can whip it under or over a lead right (as shown in this illustration). It started from near the X on your chest and zoomed out and over his right. It landed as a long-distance hook and kept you out of range of his following blows.

Notice how your chin is down behind your protecting left shoulder. You should always keep your chin tucked down behind your shoulder, regardless of the type of punch you are shooting. And don't let your right fall low as it is in this picture.

There are other left hooks and I'm sure that you will develop a personal way of using a left hook. You should perfect all these hooks and experiment with new ways to hook. Practice in the gym until you can use a new punch with professionalism, and then try it in real fight situations.

Illustration 211 demonstrates a hook you see around the amateur gyms. It's a good hook, as is any punch you can land and hurt the opponent, and it's the only hook many amateur coaches teach. I brush over this hook real fast because I don't think it has the flexibility to make it as effective as the other hooks I have presented in this book.

If you use this hook and find it is good for you, don't kick it aside. Continue to use it, but also give the other hooks a chance. You'll soon switch to the more professional type hooks presented herein.

Illustration 212 is copied from a photo I borrowed from *How to Create a Super Boxer*. The boxer on the left has shot his left jab. The boxer on the right has slipped the punch and landed a right cross. What does this have to do with left hooks? Well, I present this picture to show you a number of openings for the left hook.

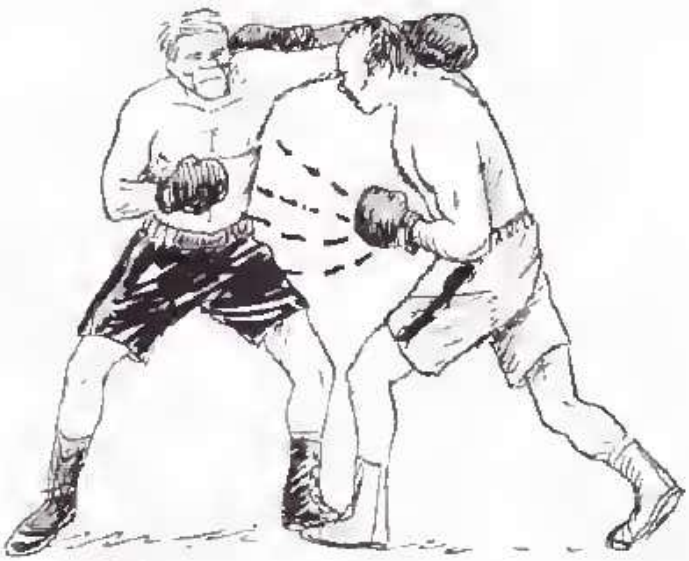


Illustration 212

The dotted lines in Illustration 212 show the routes for a left hook. In fact, the boxer on the right can fire a straight left or an assortment of hooks. This type of situation crops up in every round of every fight.

This is similar to the situation I presented in an earlier picture in this section (Illustration 204). The man on the right can follow his good right with an assortment of left hooks.

Study all the lessons in this book. Work on them and hone them to a point of perfection. Make the left hook link as strong as the best link in your boxing chain of perfection.

The next two links in your perfect chain of boxing will be *Knockout Punching* and *Superior Strategy*. When you have gone the entire route, you'll have no equal in pugilism. You can be a great boxer, a super coach, or anything you want to be in boxing.

YOU'LL BE THE BEST ... A "TT" GRADUATE!!!

How to Develop Boxing's Best Knockout Punch (and Crush All Your Ring Opponents)

A knockout punch generates more interest than any element of boxing. Fancy boxers are classy and have large followings, and there is a great deal to say about all styles in boxing. But a KO puncher captures and fires the imagination of all sports fans and the people in boxing.

And the bottom line is: ANYBDDY CAN BE A KNOCKOUT PUNCHER! *YOU CAN BE A KNOCKOUT PUNCHER!!!*

Jack Dempsey's knockout punch drew the first million-dollar gate; Dempsey could take a man out with either hand. He was a vicious animal in action... just what fight fans want to see. Brutality is the name of the boxing game.

Dempsey's knockout punch increased interest in the boxing business. Dempsey's big punch overshadowed popular boxers like Tunney and Carpentier. When Jack Dempsey answered the bell for action, the fans sat on the edge of their seats. They knew that any second a bomb could fall and end it all.

All KO punchers are popular. The fans want to see a fighter blasted unconscious. They pay big money to see it. But most of the time they have to be content watching a pair of "arm punchers" slapping at each other for ten rounds.

How often do you hear someone remark that a boxer is uninteresting because he can't punch? One sportswriter devoted a full column to a certain boxer. The columnist called the boxer "one of the nicest guys in the world," but killed the boxer as a drawing card by saying: "He's too nice to be in boxing. He has plenty of desire, but lacks the power to knock a hat off his grandmother's head. If you want to see a lot of pattycake punches, Billy will please you."

The writer was telling it the way it was.... but it didn't have to be that way. Billy could've developed a crushing knockout punch. Unfortunately, his trainer was a dunce, and this book hadn't been written. Billy was a victim of ignorance.

A beginner at anything is ignorant until he learns his trade. But most of the time a beginner is starting in a business in which the boss or teacher knows the best way to get the job done. Boxing is, and I'm repeating myself, a field in which any dunce can say he's great and get away with it. A lot of books have been written praising individuals for bluffing their way through life. The bluffer probably didn't hurt or destroy anyone as he pulled the wool over the eyes of those he was fooling. In boxing, though, it is another story.

The conman can and usually does ruin the career of many potential great boxers. And I consider any man a misfit if he does not teach his boxer to punch with knockout authority. He is cheating his students out of success in boxing if he does not teach them how to punch with knockout force.

Power punching is a link in the chain of boxing ability. It is, like all the links, important. All the links in the boxing chain must be perfectly developed. And you are giving yourself a big

break by and starting right by learning the message I give in my books. And since this small book teaches knockout punching, you have an important message here.

The learning process is easy if you have the desire and are doing it right. Well, I'll give it to you right, and I hope you have the necessary desire.

Recently I heard a trainer telling about a boxer that was a good puncher with one hand, but could not hit hard enough to knock your hat off with the other hand. I didn't offer the trainer any advice because I figured he should know how to teach the guy how to punch with his other hand. A guy who says that a puncher is born... is nuts. I can teach a girl to be a killing puncher; I can take the arm punchers and make knockout punchers out of them... if they will do as I say.

I've heard dozens of versions of what makes one man a KO artist, and another one a powder puff hitter. And many parrot trainers subscribe to the born puncher theory. I say bull crap. No one is born anything except a helpless baby. We all know just how helpless a baby is. One baby may have the brains to learn faster than another, but they all have to acquire their skills. And they do that via the learning process.

Too often in boxing, as in other things, when one thing becomes difficult, the beginner often discards it and looks for something easier. But that will not work in boxing. You see, you leave a weak link in that ability chain. So remember, learn everything to a point of perfection. Everything won't come easy.

The Thomas Technique is often difficult for many boxers. I like to compare it with street talk and a tough college course. Street talk is easy to learn, but it's doubtful if that talk will help you in the battle of life. On the other hand, a college course may be very difficult for you, but the knowledge can benefit you throughout your lifetime. Well, take my stonewall defense stance... it's hard to learn, but it will benefit you throughout your boxing career. In learning many of the other stances, some of which you see on television, are real easy to learn. They often amount to little more than standing in a weak drunken slouch, raising your hands up to cover your face, and trying to look like you know it all.

The drunken slouch stance is like street talk; it won't help you a bit. On the other hand, the stonewall stance and the Thomas Technique can add up to the expertise to earn you millions.

Don't let what seems to be difficult slow you a little bit. Before we go into the power-punching I'd like to tell you about Rodney. He was awkward and as clumsy as could be. The other students laughed when he couldn't seem to learn.

After one lesson I gave him a strong pep talk and told him how he could learn it all. Work, work, work, and more work. I went through the baby part of the process. And I told him he could practice it at his home... anywhere.

Rodney didn't show up for a month or more. I figured he had decided boxing wasn't for him. Then one day he came back. And when he got in the ring to box with one of my best students, the others stopped to watch. And this time... Rodney was my best student. He was doing everything almost perfectly.

"Gosh," one of the guys said. "What happened?"

"That's easy," I said. "Rodney's done his homework. He's practiced each of my lessons a hundred or more times since he left here."

Rodney grinned. "A hundred times? It's more like a thousand times, Champ." He turned to my former A-one student and said: "Ready for another round?"

A-one whined to me, "Champ, put Eddie in with Rod. He's too good for me. Guess I'm gonna have to study more."

Work and practice had made the difference. Rodney had sweated and worked... but it paid off for him. He is now a world class professional. Anyone could duplicate what Rodney did, but they won't. You know why? They won't devote the time.

Even if things come easy for you be sure and work enough to make it perfect. Don't settle for fair. Go for the best, then if you meet someone better.... work like hell to regain your position at the top.

YOU CAN POSSESS A KNOCKOUT PUNCH IN BOTH HANDS!!!

Illustration 213 is my stonewall defense stance. And I want you to remember that from this position it is easy to do anything in boxing. First off, you are in a natural defense. More important, though, it is easy for you to attack, defend, retreat, circle, and advance. Still more important... you can fire a killing punch with either hand. You can flick a lightning left, or ram a power left through a brick wall. You are set for a crushing hook. And, though your right is high, you can develop a crushing KO punch from that position.

Illustration 213

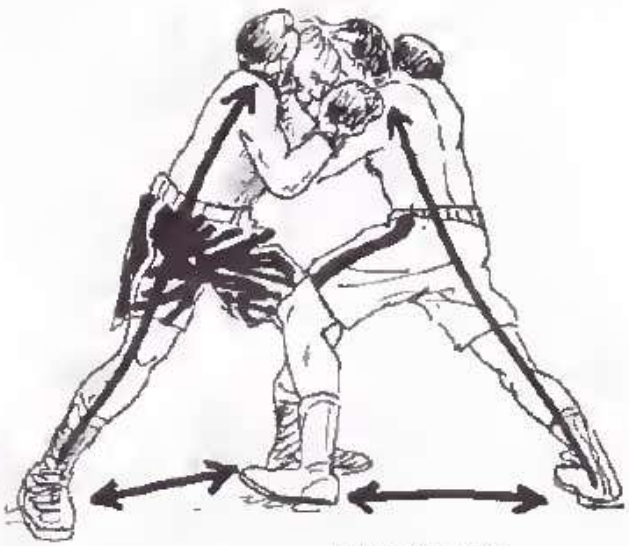


Illustration 214

Practice getting your left to the target as fast as you can... from this stance. Try for speed, getting faster and faster. Then practice ramming the left in as hard as you can. The right... step in and to your left with your left foot and, at the same time, pivot your right foot and twist your body into your punch.

Illustration 214 is a good exercise to practice in getting your entire body power and leg push into your blows. I will call the boxer in the black trunks YOU. Notice how the power is coming off your right foot, up your leg and through your body. Also notice that your feet are far enough apart to give you the required leverage.

Illustration 215 is another shot of the same exercise. It has you and your opponent dug in with all your power. Illustrations 214 and 215 are good exercises to develop punching power. Ask a spar mate or friend to work it with you. I will present better exercises later in this book to aid your punching, but this is one you ought to start on and continue to practice.

Illustration 216 is the Thomas Technique method of developing punching power. The power I've developed in this manner has drawn praise from my opponents and from the recognized greats in the business. Tunney said that I could put more power, pound for pound in my punches than any fighter in the world.

Notice how your feet are spread to give you power and leverage, how your entire body is on the blow. I want you to pay special attention to how the power of your body goes from your right foot up through your body and down your left arm. This punch has shot out from the stance seen in Illustration 213. The other man has his feet dug in but you are pushing him back and you can hold off a much heavier foe with this powerful shot. You can break ribs, noses, chins, and send the guy flat on his butt with this powerhouse left.

Illustration 215

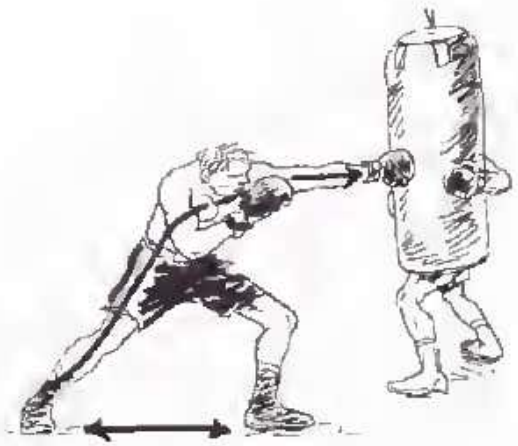


Illustration 216

Illustration 217 gives an example of how this punch can work for you. In this particular scene I put a mitt under my T-shirt on my chest and literally ran forward. I instructed the other guy to ram his punch to my padded chest with all the force and leverage I had taught him.

I would never make a sucker move like this in a real fight. But you will be surprised at the guys in boxing and in street fights who will run at you and attempt to overwhelm you. When they do... you can put them down, and in many cases, out.

Illustration 217

Illustration 218

There are many ways to practice this punch. You can develop awesome power... power to destroy by employing this method. Practice holding a man as you are doing in Illustration 215. Practice pushing on a wall.

I've pushed automobiles, trucks, and once held five men behind the bag as shown in Illustration 216. As you feel the power increasing, your confidence will grow and you will become aware of your awesome strength.

This pushing increases your leverage and power, of course. Though, you must have speed to make it all work for you. You may have the pushing power to push a tree down, but you'll need thrusting speed to make it all work for you. Example: A push alone, regardless of the power you put into it, will do little more than shove the target. Like a bulldozer easing up to a stalled car and gently pushing it a few feet. But if that same bulldozer were to speed up to 100 mph, and hit the car... that car would be blasted hundreds of feet away and wouldn't look like a car. But if a motorbike were to hit that same car, the car might not suffer more than a small dent or two.

So, to get the most out of your punch, you combine the bulldozer push and the 100 mph speed to make your awesome punch work for you. And to make the punch a real killer, you want to time your opponent coming at you... when you hit him. Thus, your punch resembles a bulldozer speeding at a 100 mph, and hitting (head-on) a car coming at 100 mph.

When you learn this awesome punch and get the feel of timing down perfectly, your punches will have twofold knockout power.

You can learn the timing by having a spar mate work with you. Let him try a slow left jab, and slip under it with a right to his side or jaw. Gradually increase the speed until you can slip inside any punch.

Illustration 218 demonstrates the molding of a right hand killer. Notice how you've moved in to the left with your left foot and are letting it rest flat on the floor. Your right foot has pivoted and you are pushing off your toe. You've also twisted your body into the punch.

When practicing these punches, twist your body and push off your foot as hard as you can. Try to push the target (wall, car, or whatever) out of the picture.

Pay special attention to your feet in all the pushing exercises. The feet are always in stone-wall position.

Illustration 219 teaches you how to develop left hooking power. The power in this punch comes off your left foot. Notice how you have pivoted on the left foot, and twisted your entire body into the blow. Literally, you are trying to push the wall to the far end of the room. Your right foot has come down flat but is resting lightly on the floor. This helps you keep perfect balance.

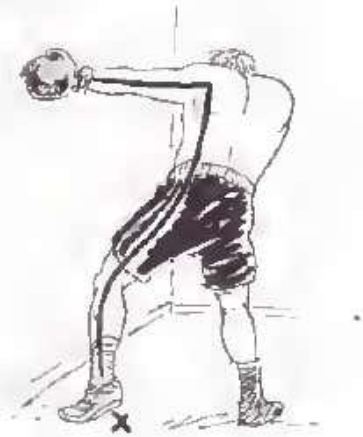


Illustration 219

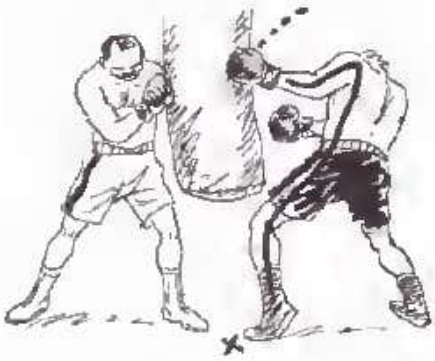


Illustration 220

All your punches except a left hook and a left uppercut come off your right foot. The left hook and left uppercut derive their power from the left foot and body twist to your right.

When practicing on the stationary object, bring all your pushing power into play. Then when you try the same thing on a heavy bag, add lightning speed to the punching move. Then, of course, try to time your opponent and catch him coming into the punch. It will guarantee you a knockout victory.

There are many training techniques to improve the knockout punch. Do not lapse into a push puncher. It is easy to forget speed. *DON'T!* After each session of power-pushing, do the same exercise in top speed. You can do it on a hand mitt, shadowboxing, or on the heavy bag.

Follow through with your punches. Compare your punches with a baseball player batting or a golfer. When a baseball player bunts he can't knock a home run. When a golfer putts, he won't send the ball more than a few feet. A home run baseball hitter must put his heaviest swing on the bat if he intends to send the ball over the fence. And a golfer, waiting to knock the ball three hundred yards down the fairway, has got to swing fully and follow through.

It's the same in boxing. Try to knock your adversary over the ropes and out of the arena. When you hit him with a left hook, try to pull his head off his shoulders and send it high into

the balcony. When you hit him with a right, attempt to put the right straight through his belly and break his backbone.

Illustration 220 gives a good example of the follow-through on a left hook. The picture demonstrates the developing of a powerful left hook. The dotted line traces the route of your follow-through. Everything is perfect. You have pivoted on your left foot and are twisting your body with the punch. Whatever you hit, you want to send it into orbit... following the route indicated by the dotted line.

Illustration 221 demonstrates a powerful overhand right.

Illustration 221

Illustration 222

The solid line traces the route of your power. The arrow points the route of your over and downward follow-through. You are trying to drive the target down to the floor. The target in this case is a bag, which has been designed for uppercuts. Although I don't show it here, an uppercut would land at the point of the arrow and drive upward to where the glove is. And, though most trainers will tell you to move in close before you try an uppercut, don't believe it. A perfect uppercut can be fired from the stonewall and you will be in about the same position you're in Illustration 221. The only difference is that your follow-through will go upward instead of downward.

An uppercut can be fired from long distance and with more authority than an in-close uppercut. A good exercise to prove my type of uppercut over the one taught by most trainers is to move in close, with your feet parallel like when you're having a bowel movement in the country. Then have a spar mate give you a light shove. You'll see how easy you go off balance and fall on your butt. You can also see that you cannot put ten pounds of leverage on an uppercut to any portion of your opponent's body.

Illustration 222 demonstrates a powerful left hook in the making. The boxer with his back to the camera is holding a medicine ball. The boxer facing the camera is putting all his power on a practice left hook in an effort to force the other man to give ground.

This big push, plus flashing speed, plus timing in landing the punch, produces a cinch knockout. The solid lines trace how the power is injected into the punch. The line up the thigh to the shoulder gives the source of power from the twisting body. The line from the toe to the fist, also spots an important source of power. Practice this scene exactly as it is presented here. It will give you information you need to perfect this punch.

Illustration 223 is another view of the Illustration 222 exercise. It shows how you can practice this important punch at home... or anywhere. In both Illustration 222 and 223, the power of the blow comes off the left foot. Notice how the right foot is flat to give you balance.

In Illustration 224 the boxer is practicing a straight left. The power in this punch comes off the right foot. The left foot is touching the floor but has no weight on it. The power originates from the right and goes up through his body and down his left arm to the target. The power is from the right foot to the fist (dotted line).

Illustration 223

Illustration 224

These pictures were borrowed from *How to Create A Super Boxer* and should be practiced until they become part of your punching style. You should also practice speed until it works smoothly with the big push. How do you do that? Well, let's take Illustration 223. After practicing it for a minute or two go back to your stonewall defense stance as shown in Illustration 213. Then you fire the same type hook as in Illustration 223 but at an easy target... like a dangling string or a dangling tree leaf, and follow-through. Put all the relaxed speed and follow-through you can muster. Try to put the target straight out the way your right toe is pointing in Illustrations 225-226-227. Before too long you'll be able to stop all your opponents with this punch. The power will surprise you and completely overwhelm your opponent.

Now you know the secret of developing power and injecting it into your punches. You will want to put power on every blow and you can do it.

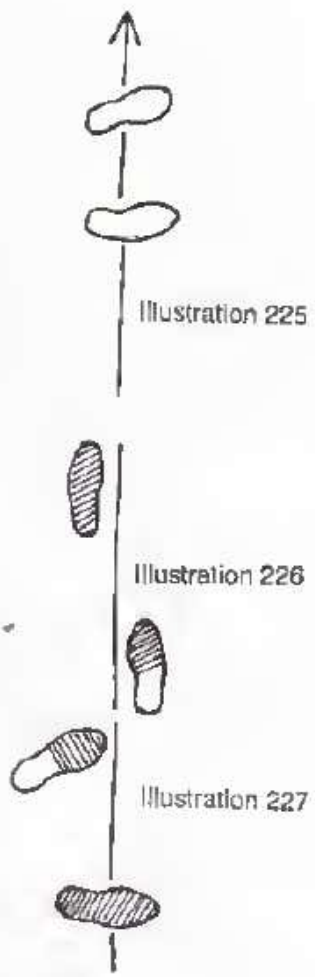
In Illustrations 225-226-227 I present what my students have dubbed "The Thomas Shift." The footprints give a secret I haven't disclosed in any of my other books. This shift will allow you to put all your body weight, all your thrusting speed, and all the power of your twisting body in your punches. As a matter of fact, this shift can add more than a hundred percent to your already awesome punching power.

The footprints in Illustration 225 are approximately the way you'll be standing in the natural stonewall stance. Illustration 226 shows the way you should shift your feet to gain power. The left foot will be flat on the floor, and you will be pushing off your rear (right) foot. Your right foot will be up on the ball or the darkened portion of the footprint.

Illustration 227 shows how the shift will work for you in a follow-up left hook. From the 226 position it is easy to shift to 227. Your right foot comes down flat and you pivot on your left foot, coming up on the ball of the foot (dark portion).

A good exercise in practicing this shift is to switch from Illustration 226 to Illustration 227, then back and forth with a relaxed rhythm. As you shift on your feet you fire punches simultaneously. In Illustration 226 you shoot a hard right. In Illustration 227 you follow with a hard left hook. Then back and forth as if you're skipping a rope. And, actually, with a little practice you will be doing it as easily as skipping rope.

You don't need to shift your feet as you did in the original shift. You merely pick up a rhythm and, when your right shoots out, your left foot is flat (as shown in Illustration 226) and your right foot is up on the ball. When your left hook goes, your feet pivot back as shown in Illustration 227. Then you can just stand there and punch with power and rhythm... always holding a solid balance and putting your body on all the punches.



Recently I told a student that I was a body puncher, and he indicated that he, too, liked to go for the body. Then I explained to him that I meant body punching to me meant putting my "body" on every one of my punches. I had to do a little explaining before he grasped the picture.

After you read this book and don't feel that you have learned anything, read it again. The message is here and you must study it until you learn and perfect every move. If you do it right... you will be able to score knockouts as easy as most fighters hit with feeble arm punches.

Ring Strategy

Illustrations 228 and 229 give two examples of my Stonewall defensive stance. Illustration 228 is the stance I have used constantly since the day more than fifty years ago when I employed it to beat Tuffy,

Illustration 229 is the stand-up stonewall. When you've perfected this stance you can, by shifting your feet in solid footwork, step around your foe and make him dance to your music. Your left can flick out so fast that the other guy can't see it coming. It can ram out so hard that it can knock him cold. You can drop your right off your forehead with all the power of your body behind it.

In Illustration 229 notice that you can see your adversary with both eyes. Your right eye is sighting over your right thumb and your left eye is sighting out past your left shoulder. I point this out because so many beginners have trouble seeing when they try the stonewall defense. They put their hand up in ftont of their face, blocking their vision. So immediately they decide the stonewall is impossible.

Illustration 228

Illustration 229

Illustration 230 shows one move to make the stonewall a winner for you. You have pulled out of range of his long left. Notice that your feet are set solidly, and your defense is perfect. The dotted line gives one example of how you can bring strategy into play. You snap your left up along the dotted line, with the punching side of your glove up about where the X is. This knocks his fist away from you and twists him away from you. You are set on your feet and can fire a right to his left side, his belly, or his ear. And it is possible to end the fight with any of these KO punches.

I constantly preach solid footwork and this is a very good example of why your feet should always be set. Example: If, in this situation, your feet were tangled you wouldn't be able to punch hard enough to knock the sweat off his face.

Tfiis maneuver isn't the only "good thing" you can do in this situation. You could've blocked his lead left with your right hand, and crushed his nose with a powerful countering left of your own. You could've shifted to your left and broke his ribs with a power right, or to your right and landed a crushing left.

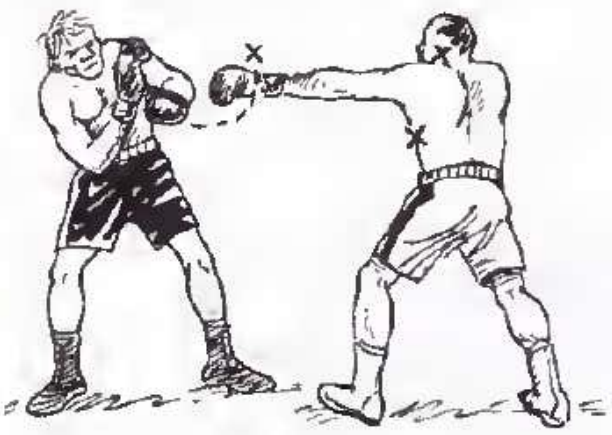


Illustration 230

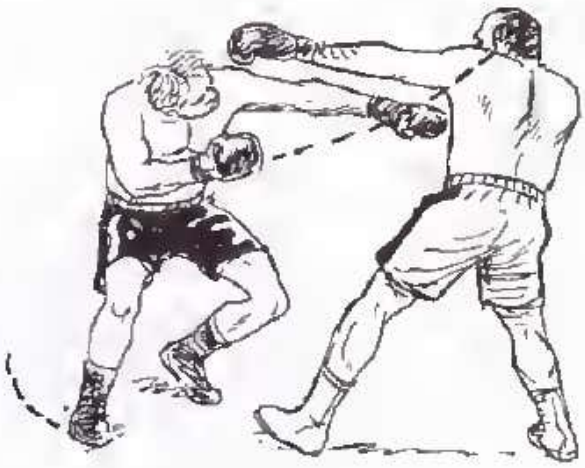


Illustration 231

Illustration 231 is an excellent example of shifting to your right and landing a left hook to the body. See how your right foot has moved to your right and you have pivoted on your left foot to put power on this counter blow. And the beauty of this clever sidestep is that you're in position to end the fight with the right bomb to his jaw. This maneuver and punch has won many fights for me.

Illustration 232 demonstrates the right to the body. You have stepped forward and to your left with your left foot, ducked your body to the left and pivoted up on your right foot. And also important... you've timed him coming to you.

What does this have to do with strategy? Well, you have seen him setting for the left. You might have deliberately given him what appeared to be an opening for the left. When he stabbed with the left... you were ready for him. In other words, you made him do what you wanted him to do.

Either of these moves can net you a knockout. If I were to set down the number of KOs I've registered with each of these punches, it'd take more pages than I have in this entire series. They are KO punches and you can make them work for you.

The foot position in Illustration 231 can be used successfully to sidestep; to cut down the ring on a guy who's trying to run away; to get yourself out of many tough situations; and many strategic maneuvers.

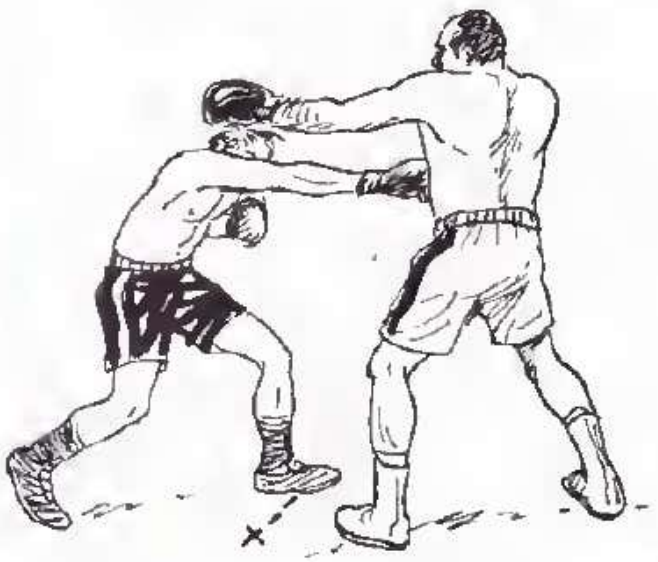


Illustration 232

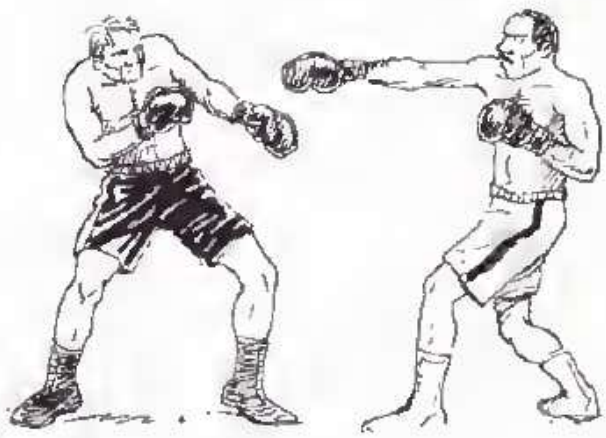


Illustration 233

Illustration 233 shows a maneuver I use often. It is pure strategy. First, I put a light feeler or touching punch to his belly or chin. (I will explain this a bit later in this book.) I do this deliberately to draw his right counter. There are many ways to counter when he tries his right counter shot.

Before I go into all the possible counters I want to elaborate on Illustration 233. Notice the feet. They are in perfect position so you can fire a number of counter punches. You can retreat, sidestep, advance, until he makes the mistake you want him to make. Wham! you knock him cold with a straight right, a powerful straight left, a left hook, an overhand right, or any punch you choose. You see, you possess unbelievable KO power and you are learning the strategy to make a fighter dance to your tune.

In carnival bouts I cold-cocked five hundred guys and I got most of them from the Illustration 233 position. It's a variation of the stance I present in Illustration 228 in this section.

Once I was boxing a big ex-football star who had a thousand friends in the community. He weighed about 240 pounds but wasn't in fighting condition. He had been goaded into boxing me by his buddies who thought he was unbeatable.

He came out of his corner with his hands held high like he'd seen the TV boxers do. His belly was hanging out like a heavyweight punching bag. I put a left on his belly, trying to draw his counter. When I put my light left to his belly, he sort of cringed. So I shot a piledriving straight left to his belly, and the fist buried wrist deep in his fat.

He fell forward and puked all over me. He had been drinking strawberry soda pop and it all came out on me and made me so mad that I could've killed him. But he fell and rolled in agony.

Illustration 234 demonstrates a good punch you can use out of the Illustration 233 position. And, of course, you can go with many other shots. I'll give several examples in the following pictures.

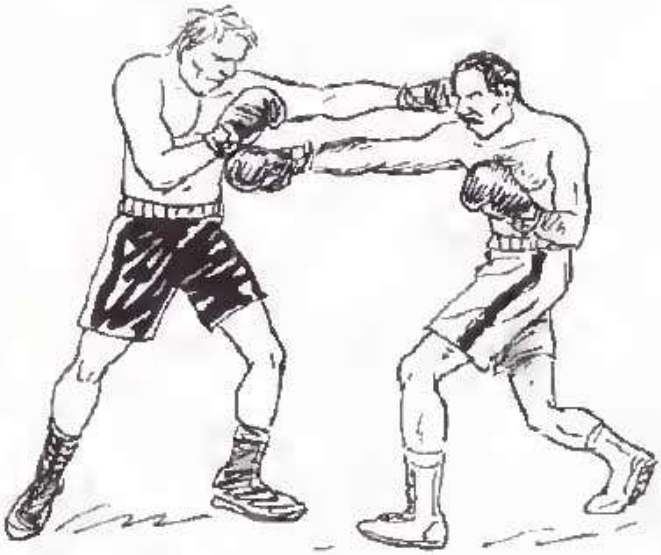


Illustration 234

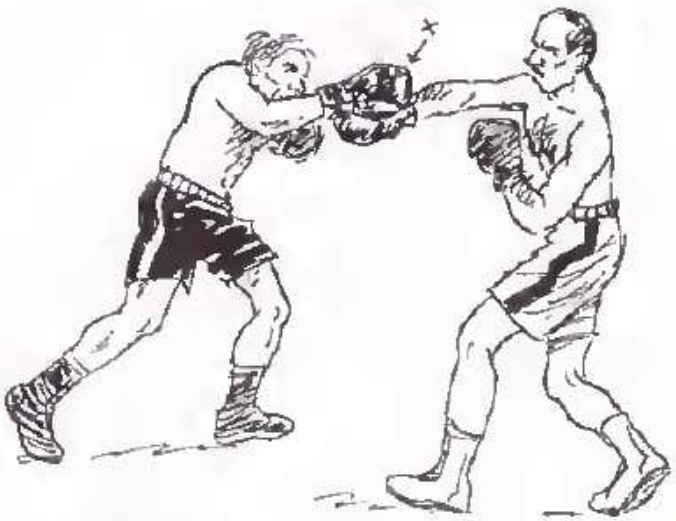


Illustration 235

Feinting is a very important part of strategy. You can fake an attack and study his reaction. If he does the same thing every time you fire a certain punch, you can fake that punch, then fire a KO counter. It will, in most cases, send him to KO land.

Strategy is easy to master. You've got to be a cool and confident boxer... somewhat like a bullfighter. Example: If you flick a left to his belly and he tries to kill you with a right, you know he will do the same thing the next time you fry a left to his body. So you fake a left to his gut, but you have set yourself to pull away from his right counter. When his right zooms toward your head, you can pull away and make him miss. But you just don't want to make him miss... you want to take advantage of his mistake. You do, as he flounders, if only for a split second, land the big punch and knock him colder than an Alaskan iceberg.

Illustration 236

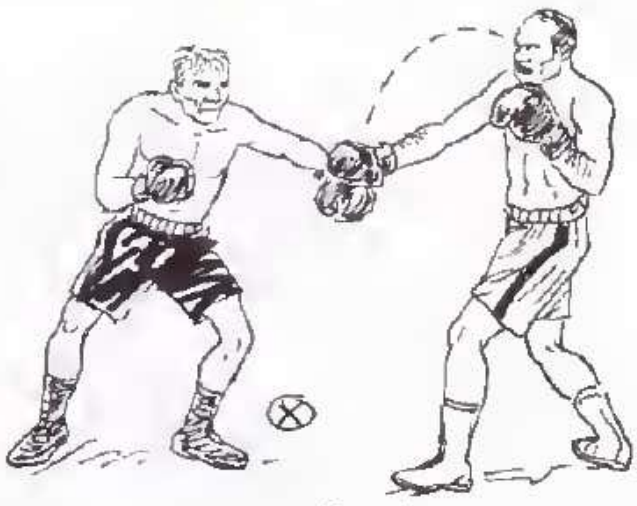


Illustration 237

Illustrations 235 and 236 give examples of countering one of his right counters. You have flicked his belly and he tries to blast you with a countering right. This is a strategic move on your part. You see, you have already determined that he will go for your head if you shoot at his belly. So you put your left out in a decoy attack. When he tries to decapitate you with his right, you are set for him.

In Illustration 235 his right comes shooting at... what he thinks is an easy target, but you are prepared. Actually, you have set him up. So you pull back, a bit like in Illustration 233. You bring your left up in a parrying move and pull his left forward and to the outside. Simultaneously you are shifting your feet and body and rocketing your right to his jaw. The knockout punch lands in Illustration 236.

Notice how, in Illustration 235 your left hand grasps his right wrist and starts pulling it down and out to the left. And, in Illustration 236, how the right is on its way out when your punch lands to his jaw. You can see your fist and his fist under your right elbow. His fist is at the bottom X.

You will also notice that your left foot has moved over to your left and your right foot has pivoted up on the toe, and your body has twisted and put all your body in the blow. Since he is lunging toward you ... this blow is a real killer.

These maneuvers take a lot of practice. But you won't have too much trouble getting someone to practice it with you. Square off with the spar mate. Ask him to hold his hands in the "hands high belly open" style. You work out of the stonewall. Reach out and barely touch his belly. Ask him to, when your glove touches him, send a straight right in slow motion to your head. As his right comes toward your head, you pull back slightly. At the same time, your left hand, which is touching his body, drops down a few inches and sort of out and up to your left. It comes up a little to the right of his right. Then in a parrying, pulling move, you pull and brush his right out to your left and away ftom your body. At the same time, you shoot a right (easy) to his chin.

Practice this a hundred, a thousand times, or until you get it right. Gradually, as you practice, increase your speed until you can make it work against the fastest punches of an opponent.

Your opponents, each of them, will have pet things they like to do. As you feel out the guy you will see what he likes. So you make him think he has you falling for his pet maneuvers. You fake (feint) the move he wants you to make. When he tries to counter, you are ready and counter his move. In other words, you sucker him and make him dance to your tune.

I like to use a feeler left because most fighters think they can block, parry, or avoid a left. I especially like to box a guy who parries a left or pushes it aside. When he parries a jab, I let the parry give my fist the momentum to change into a hook to his open jaw. When he brushes it aside, I also use his effort to give me momentum.

Illustration 237 shows him brushing my jab aside. My fist had been heading for his mouth. At the point of the picture I can do several things. I can step away. And, if he tries to counter with his cocked left, I can step over with my left foot (see X) and beat his left by putting a hard right to his jaw. I can also use a snappy left hook by following the lines. I drop my left from the momentum his brush away has given me, then I follow the dotted lines to his jaw.

Illustration 238 shows him moving under a left lead and landing a right to the body. When I fight a guy like this it is always a pleasure. When I learn that he wants my body and likes to take it when I fire a left jab, I know I'll get him. So, the thing to do is fake a hard left, and give him an opportunity to go for a rib breaker. You can brush it aside as shown in Illustration 236, and counter with a right of your own. You can pull away and try to catch him off balance and cold-cock him. If he is slow he will usually go off balance (just enough to make it easy for you) and you can land one of your knockout bombs on him. He will probably be open for any KO punch you want to use.

Illustration 238

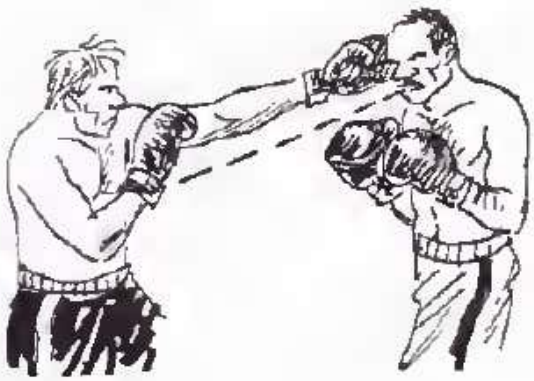


Illustration 239

In Illustration 239 you have landed a long curve hook and it discloses something you want to watch for. I have learned that many good fighters are guilty of closing their eyes when you hit them. Notice that this man has closed his eyes after taking this long hook. The dotted lines trace the route to an easy target. You're almost a cinch to land because his eyes are closed and he can't see to block your move. And, if he swings blindly, you can give him a dose of KO medicine.

You will find many boxers who will blink when a punch comes close. When you fight a guy like that it is an easy victory for you. And one thing you want to do is make sure you don't blink.

If you have this problem, train your self out of it. Start by tapping yourself with a light but very fast slap to the forehead above your eyes. When you can slap your own fingers to your forehead without blinking, have a spar mate do the same to you. After a little while you'll rid yourself of the blinking habit.

In Illustration 240 I present another shot of you pulling away a right lead. There aren't too many real smart fighters out there, but occasionally you will meet one. He will be trying to work strategy as you are. Like in Illustration 240... he may fake one of his hard rights to get you to react as shown. He will then attempt to counter your move with one of his shots...

possibly a left to your face or body. If he does try something like that, don't you worry. He can't get away with it more than once. When he tries it again, counter his counter. Even set a trap for him.

Strategy is fun, even if you meet a guy who likes to do the same thing. It becomes a war of strategy and skill. This doesn't happen too often, though. There aren't many guys who use strategy. The parrot trainers don't understand strategy. And the average boxer is a guy who thinks boxing is two men punching... and that's all there is to it.

Illustration 241 is my favorite. It's the feeler I've been telling you about. In Navy, carnival, and regular pro-fights, I've set up hundreds of boxers with this maneuver. I put the left out as if in a hard or vicious punch. Actually, though, it's like a feather duster but it fools the opponent. He will rush you and try to crush you. And all you need do is move away very fast and, as the guy punches the air, you can put him on ice with a knockout punch.

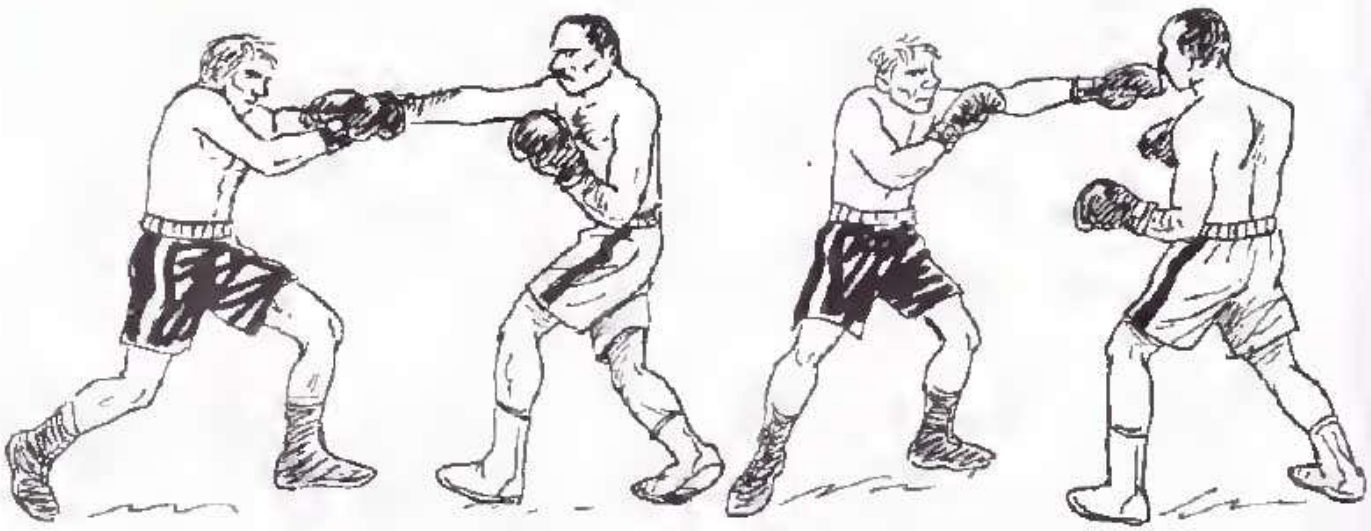


Illustration 240

Illustration 241

Practice this until you can get away from one of the fastest reflex guys. I've seen guys who could hit you with a dozen punches in a split second. In carnival bouts, I ran into dozens of them. The time you got close enough... they exploded. So I used Illustration 241 to set them up. As I reached out with the touch punch I was ready to move. I would flick the punch out, then get out fast. And, while the guy was fanning the air with blows, I picked my spot and stopped him.

In practicing this... reach out and have your spar mate try to hit you. Start slow and with easy blows. Pretty soon you'll be able to avoid the rushers and machine gun reflex guys. And you'll be KOing them.

Illustration 242 shows one of my pullbacks. If he rushes, you can move on back. If he comes fast, you can move faster. And, since your feet are always in good position to punch, you can pick your spots and knock him into next week.

The Illustration 242 maneuver works real well on street fighting type boxers. Once I fought in a carnival bout and was rushed all over the ring. Soon I started timing him right and tore one ear off and broke his nose. It is kind of like the bullfighter and the bull. You employ the left like the matador uses his red flag... and it works about the same. In fact, of all the strategic moves, I like this one the best. It has helped me put more boxers in position to knock them on their asses.

In Illustration 243 you are in the Stonewall and you don't need to run. You can stand and out-gun your foe. You have a superior fistic style and you can dictate the terms of the battle.

Most of the "foe pictures" in this series was by WAA World Champion Oran Butler, and his feet are in perfect position for his style. Most guys you fight will be clumsy and fall over their feet, making it a lot easier for you.

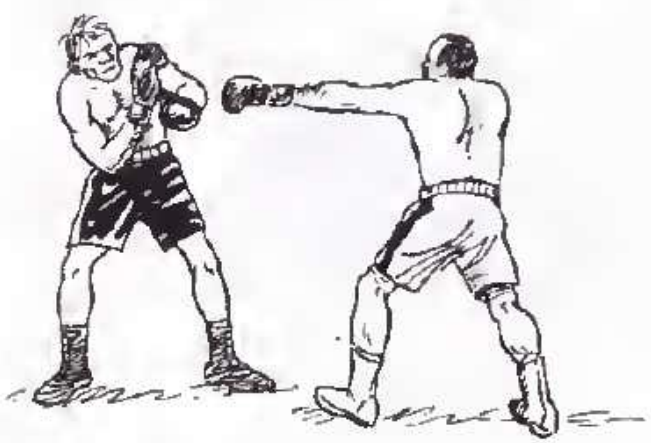


Illustration 242

Illustration 243

There are many things that fall into the strategy category. I borrowed Illustrations 243-244-245-246 from the Stonewall defense book. In Illustration 243 your foe tries a left hook. You block it and land your own left. In Illustration 244 you follow with a right. In Illustration 245 he lands a right on your head. In Illustration 246, as he recoils and starts a left, you put a solid left on his jaw. Notice: In all these pictures... your feet and defense is perfect.

Clinching is a good strategic move. When you tie a guy in knots it stops his punches and upsets his battle plans. You see, he comes out of his corner and is set to do one thing. A clever tie up will often befuddle him and throw his one track mentality way out of kilter. Illustrations 247-248-249-250 teach you the best clinch in boxing. I learned it in 1933 and I've used it to befuddle my foes, to escape injury, rest a few seconds, and to win bouts. Learn it, perfect it and it will help make you king.

It's easy to fall into this super clinch. From an ordinary cover-up or the stonewall your hands are in close to your body. Your opponent is punching on the outside of your arms. So you move your body close to him, grab at about his shoulders, and throw all your weight on

him. Keep power on your own arms but slide them down to about where they are in Illustration 247. Hook your thumb under his arm, as shown, grasp his left arm with your right hand, and turn him as in Illustration 248. If he braces himself, you can step around him to your right. With him in your control (Illustration 249) you can either blast him or push him away as in Illustration 250.

Well, this completes the "Thomas Technique" and I'm confident you will master the style and become a good champion. If you don't understand any of the lessons, please contact me and I will try to solve your problem. You see, I want you to be a champion. And I know the Thomas Technique will make you the greatest.

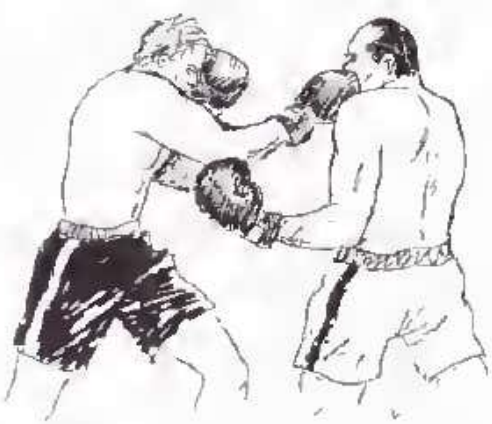


Illustration 244

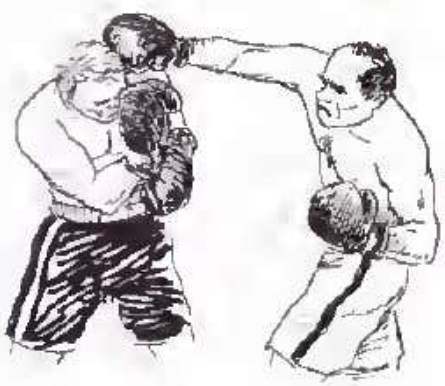


Illustration 245

Illustration 246

Illustration 247

Illustration 248

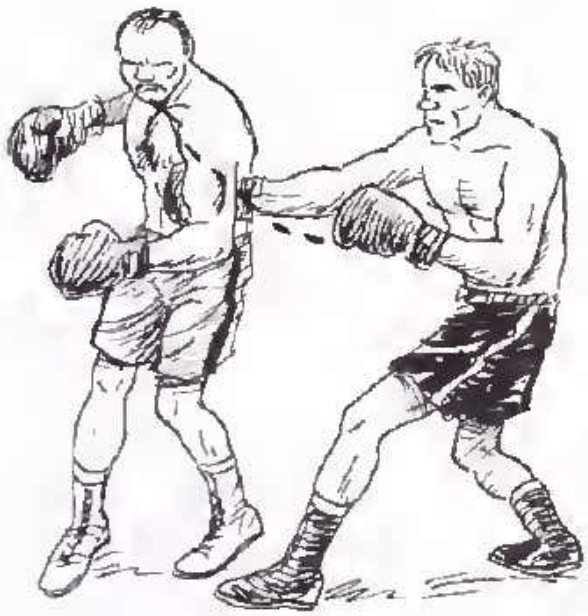


Illustration 249

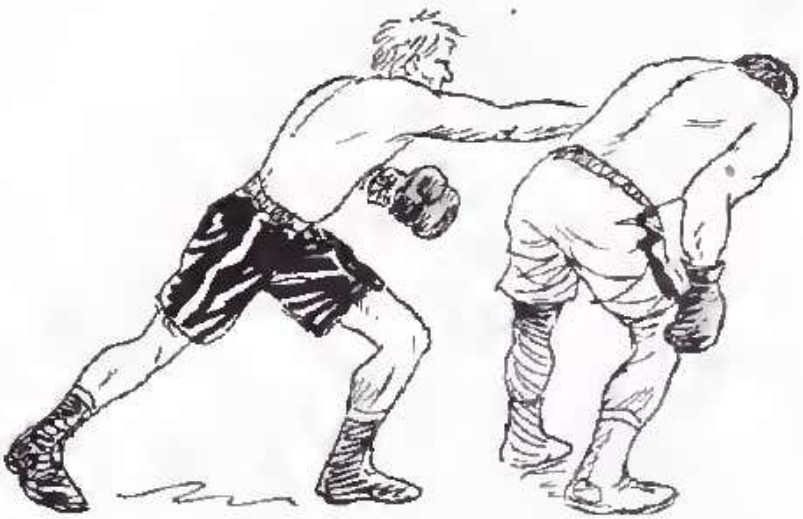


Illustration 250

Afterword

You have just read one of the most comprehensive volumes on boxing technique ever presented. We hope you have enjoyed reading it as much as we enjoyed putting it together for you. It was written by a man with more boxing victories than anyone else in the entire history of boxing. You've got to believe that the man knows what he's talking about, but how many of you readers will truly take advantage of this information? Champ felt that he was writing for the "aspiring champions" among us; anybody could read these books, but only a few would use the information to become a kick-ass boxer.

We hope that you're one of the few that sees the magic in these pages. Not the "three wishes" kind of magic, where somebody gives you what you want without you having to work for it, but the kind of magic that we each have in ourselves, if we're willing to reach down deep and work hard. If we are dedicated enough to do that, Champ would tell us, we are already champions.

HOW TO BE AN ASS-WHIPPING BOXER

When Champ Thomas was nearly sixty, he took on twenty challengers and beat them in less than fifteen minutes. This wasn't even a light workout for him, he'd say; in his time, he'd taken on a hundred. After Champ Thomas had defeated the world-famous Bobo Brazil, an announcer said, "Thomas has been in the business of destroying athletic opponents for more than a quarter of a century. He's a master performer, an unbeatable showman, a great promoter and a superior instructor. He's a champion in all areas of his profession."

Jay C. "Champ" Thomas has been an icon on the American boxing scene for decades. His books have been a step-by-step road map to success for countless boxers, whether they were beginners, amateurs, professionals or just someone who wanted to know more about boxing and the art of self-defense.

Champ proved himself to be the most knowledgeable boxing expert in the world. He won more than twenty local, state, regional, service and professional championships. Over the years, he gained superstar status in boxing, in training boxers, in managing boxers and as a promoter. In addition, he gained the same superstar status in wrestling and boombattle, winning two world wrestling championships and five world boombattle championships.

Champ himself saw his boxing manuals as a way for aspiring boxers and pros alike to become first-rate contenders without spending hundreds or thousands of dollars on personal trainers or managers that may not deliver all that they promise. This volume is actually a compilation of some of Champ's best work, and provides both an overview of what it takes to win and in-depth instruction in how to do it. What were originally published as individual manuals are presented as sections of this book, sections that deal with various aspects of boxing and the art of self-defense. The books are presented essentially as written, complete with introductions written by admirers and former students. They are also presented in the chronological order in which they were written and, as such, provide interesting insight to the careful reader as to how Champ's writing skills, along with the refinement of the "Thomas Technique," developed over the years. A brief editor's note precedes each section, providing an overview of what is about to be read, along with the date of publication.

Contents include:

- How to Create a Super Boxer
- Boxing's Stonewall Defense
- How to Train and Condition Boxers
- How to Develop Boxing's Best Stance
- How to Develop Boxing's Best Footwork
- How to Develop Boxing's Best Left Jab
- How to Develop Boxing's Best Left Hook
- How to Develop Boxing's Best Knockout Punch
- How to Develop Boxing's Superior Strategy and Win
- And much more.

Have fun with this volume; there's a load of information in here if you follow Champ's advice and read each section carefully, perhaps more than once. After all, his challenge to us is to practice excellence. "I've given perfect examples," he writes. "Now it's your job to surpass the perfection herein."

Loompanics Unlimited is very proud to present Champ Thomas' ***How To Be An Ass-Whipping Boxer***. Listen and pay attention, now .. Champ is expecting your best!

$18.95

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